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IN THE SMOKE.

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I.
I blow a cloud—
It weares a shrond
And buries memories of other days;
While through the curling haze
I seem to see
The fairy beings roaming free!
The sirins glide,
The pixies slide
Along the prairies;
And flitting fairies
In dim and dull recesses hide.
They dart and dash and dance with glee
Above the violet
And mignonette—
All these and more I seem to see
Within the folding smoke of this, my cigarette.

II.
I lie and puff and joke—
Within my dozing brain,
That wakes and sleeps again,
A quick idea flashes.
Ah! life is but a puff of smoke—
And we are only ashes.

III.
I build an airy fairy castle wall,
With towers and turrets tall—
With a green and grassy mall—
With a grand and gloomy hall—
A place where one
May share in fun;
Where joy is great and sorrow small;
Where one before a fire of oak
May crack a whip or crack a joke,
Or even make a funny pun;
Where one
Reclining on an easy seat
Can toast the fair and toast his feet;
Where one would never be in debt;
Where one could easily forget.
Alas! my friend,
It seems
My architectural dreams
Like this, my cigarette,
Alas! must end
In smoke.

AJAX STRAW.

BELLE MONTAGUE;

OR,

THE "LADY" AND THE "ACTRESS."

A STORY OF THE STAGE.

CHAPTER III.

O broken flower! the day that gave thee birth
Sent a bright-haired angel to our earth.
And now, more noisy than the snow, the chime
Tells of the coming Christmas-time.

Down fell the snow lightly and softly enough, and yet with such quiet persistence and determination that the huge houses, the tall chimney-pots, the very giants of city churches, were subdued by it, and gave themselves up to the oppressor, and were buried beneath its white robe.

King Frost was yawning and stretching; to-morrow he would be fully awake and go noiselessly about, treading on the world, turning the water to ice, and making the snowy roads crisp and brittle beneath the feet. That is in the country: in the city King Frost is conquered in his turn to a great degree by the warmth of a million breathing lungs, the heat and smoke of a thousand chimneys.

It was Saturday night and tea-time—that is, five o'clock—in a little room in a little street leading from a huge, roaring thoroughfare. Within the room was a tall man, whose countenance was that of the pirate without his paint and buccaneering cap. There was a good fire in the small grate, and the pirate was employed in the most unpiratical and peaceful manner, trying to persuade an obstinate kettle to allow its contents to boil. A comfortable little room it was, notwithstanding its plain furniture, worn carpet and lack of luxury.

Opposite the pirate sat what looked like a little old woman, her figure wrapped in a shawl, her face turned towards the fire and hidden, her whole body completely enveloped in the wrap.

Five o'clock struck from a score of city belfries, and the shawl was agitated by a small white hand, and a face—such an angelic, patient little face—emerged from the thick folds.

"Five o'clock, father dear," said the voice belonging to the face—a low, thin little voice, like the chirrip of a bird with suppressed cheerfulness. "Five o'clock, father dear, and Mary has not come back. I wonder what keeps her."

"Eh, my dear? Oh, yes," and the pirate, starting from a reverie, made no the disturbance of the sausage he had commenced to toast, which followed suit by starting into the grate, from which the pirate extracted it, wiped it carefully and impaled it again. "Eh? Yes, Mary is late. She is generally here before five, Pattie. Late—yes, very late."

"A long rehearsal, perhaps," suggested the little one, drawing the shawl around her again, but leaving the faded little face, with its setting of bright golden hair, unconcealed. "Poor Mary! it is snowing, and so cold. I wish she were here."

"Aye," said the pirate, depositing the sausage upon the plate with a sigh. "Poor Mary, I wish she were; I wish she were wishing, Pattie, no one wishing. Your father will never ride on his wishes, poor as he is."

"If wishes were horses, beggars would ride—is that what you mean, father?" replied the little one cheerfully. "Well, there's no harm in wishing, that I know of; and I will tell Mary that when she comes, the sausage is cold and the tea spoilt. Don't hold the teapot like that, father; you'll scald your hand. Ah! there, I was afraid you would."

And with a little scream of commiseration she swung off her chair and picked up the teapot, which the pirate had in his great cowardice deposited with a crash upon the fender.

"Oh, dear," sighed Pattie with a smile, "what awkward things men are. Whoever would have thought of pouring boiling water into a teapot in that fashion. There, sit down, you naughty dear, and let me put it straight before Mary comes home. She'll be shocked to see this mess."

With incredible swiftness, and even grace, considering that the little body had been twisted and bent from its birth, the child-woman found a cloth, wiped up the spilt water, held the tea-kettle, and with feigned severity instructed the awkward pirate in what manner to pour in the remainder of the water.

Scarcely were these things done and the father scolded with loving sternness and bidden to take his seat at the table, when the door opened and the looked-for Mary entered. If the room was not lighted everything else white, it had, by way of striking a balance perhaps, brought a bright flush upon the girl's beautiful cheeks and added a brilliant sparkle to the large, gentle, loving eyes.

The pirate looked up with a smile and nod of welcome, which extended to a laugh as Mary, stepping a little aside, disclosed a companion in a short, thick-set man with a broad face, a big mouth, a rather flat nose, and eyes that were good-natured, and certainly what has been very generally termed goggly.

"Hullo! Tubbs!" said the pirate, holding out his hand. "How are you? I'm very glad to see you. It's very kind of you to walk home with Mary. Sit down, sit down."

Tubbs received the proffered hand and hearty welcome in a manner characteristic of his profession—that of his comic, broad-brimmed hat underneath the chair, blew his nose with honest vehemence, and made himself comfortable.

The pirate, who had been a quiet and calm spectator of the skirmish, knowing which way it must terminate, provided an extra sausage, brought that and the other triumph of his industry to the table, and Mary poured out the tea.

"What made you so late, Mr. Tubbs?" asked Mr. Montague.

"Rehearsal late," said Mr. Tubbs, with his mouth full of the sausage. "Thompson was huffish as he could be, and as contrary as a cat with its tail in its teeth. I don't know what comes to that man at times; whether it's the scenery, the properties, or what else, I don't know. Some of these days there'll be a catastrophe, mark my words: he'll blow up or break into pieces, break a blood-vessel or split his head with opening his mouth so wide."

And as if to show that such a tragical result to the manager was amongst the possibilities, Mr. Tubbs opened his so wide that Pattie laughed and told him to shut it if he did not want to frighten her.

"So," continued Mr. Tubbs, "what with Thompson's bad humor, Parks the shifter pushing on a dungeon scene for the fairies' glen, and old Bloward puffing away three notes below the rest, the affair did not go off so well as might be expected. Not," he added quickly, seeing Montague look round at Mary, who was listening with downcast face, and one small, well-shaped hand toying with the teaspoon—"not as Miss Mary didn't do her part. Oh, never fear, it won't be her fault if the new Pant's a failure. She's a success, that's what she is. Miss Mary, my dear, I drink your health; long life, prosperity. May I even be less ye!" and with a burlesque of solemnity he lifted the teacup to his mobile lips.

Mary laughed.

"You are all too good to me," she said, in her gentle, self-deprecating way. "You are not strict enough; I made two mistakes this afternoon, and Mr. Thompson only said that I was wrong."

"Hem," hummed the comedian significantly, closing one eye and looking round the room with the other. "We all know what that means. No fear of his bullying you, Miss Mary."

"Why not?" asked Mary, looking up with genuine curiosity.

The comedian was about to speak, but, seeing Gentleman Montague fidgeting in his chair, coughed instead, and putting on an irresistible, love-lorn look, said:

"Who could be cross with so divine, so—er—angelic a creature? Had I a heart ——"

"There," laughed the beautiful girl. "I won't stay to listen any longer. I always run away, you know, when you grow complimentary. It is six o'clock, and quite time I was dressing."

She rose, lit a candle, and held the door open while her father lifted Pattie in his arms and carried her into the next room. He came back with a troubled look on his face and resumed his seat, looking first at the fire, then at the door through which his two daughters had gone.

Mr. Tubbs was the first one to break the silence, which both felt was growing embarrassing:

"Miss Pattie seems a little better, sir, I'm glad to see."

"Yes—yes," said Gentleman Montague. "Bless her heart, Tubbs, she is better: she—she has more strengthening things now—now Mary has gone on the stage."

The troubled look grew more marked as he said this in a hesitating, reluctant sort of way, and Mr. Tubbs, with keener sensitiveness than might have been expected from him, hastened to change the subject.

"Very fond of her sister, sir, she seems. It's a beautiful sight to see so much love between them. Now she's gone, bless her heart, to help trim Mary's dress, maybe."

"That's it, that's it, Tubbs," said the father, still looking at the fire. "They are very fond of one another, never apart if they can help it. Never apart. Er—er—Tubbs?"

"Yes?" said the low comedian, half startled by the sudden look from the still piercing eyes.

"What did you mean to-night, just now, by hinting that Miss Mary received special favor, and—and kindness, from Thompson the stage-manager?" Tubbs hesitated. In common with the rest of the "Signet" company he knew Gentleman Montague's failing, as it was called. Mr. Montague was always spoken of by those who disliked him as Proud Montague; those who liked him, and they were many, always retained the complimentary prefix, and spoke of him as Gentleman Montague, the Prince or the Peer.

He had always been a reserved man, never talked of his affairs or of his family; but one night, at a theatrical dinner, when the champagne was in and the wits were out, he had let fall some half-dozen sentences, proud and haughty, spoke of himself as a ruined gentleman, the last stone of a fallen house, and, winding up with what threatened to be a burst of tears, requested those nearest him to mark what punishment fell on those who disgraced their birth and lineage by descending to the level of stage players.

Much of this had been taken as the maudlin nonsense of a man in his cups, but there were some who nodded their heads sagely and believed that there was somé truth in the passionate outburst. Montague's conduct had helped to strengthen these hints. He was reserved, as we have said; but more than that, he was reserved in particular in his bearing to those about him, infused a dash of pride's humility when speaking with the manager, and treated his fellow-actors and the men about the stage with a condescending, stand-off yet not offensive air.

This pride of his had received a fearful blow lately. Of these two children, the younger, Pattie, had been a cripple from the first moment of the life which her mother had killed herself in giving her. Upon the elder he had managed, by dint of the strictest economy, to bestow a decent education. Mary was the pride of his life, the apple of his eye. While telling her nothing of her mother's death, he kept from her all knowledge of his way of life. She knew that her father was an actor; in her simple, loving heart believed him the greatest tragedian the world had ever seen; but she had never entered a theatre, never knew how hard the struggle he made for his daily bread was to find her education. Meanwhile this sharp tussle with poverty drew their hearts together. In no corner of our great city could be found more love than in the three little rooms at the back of the great thoroughfare.

Mary grew up a lady in education, manner, and—her father hoped—in more than name. Then, when suddenly the blow came to his hope and pride. Little Pattie grew weaker—more loving, gentle and sweet-hearted, but weaker. Those two loving hearts were wrung each day at sight of the failing strength in the body that inclosed their poor darling's soul. They saw it, and worried over it. Mary did more. She saw the doctor, pushed him with inquiries, and learned that the lamp might be kept burning in the frail body if it received more nourishment.

"Madeira, my dear Miss Montague; chickens, delicacies of that sort—above all, fine old Madeira—are the only things that will pull her round."

Had he prescribed fourteen ounces of melted diamonds each day, Montague could not have been more horrified and overwhelmed.

"Where," he asked himself, "and how am I to get Madeira at a guinea a bottle?"

"Where indeed?" Mary soon tried to answer this.

"Father," said she one day, "when are you going to send me to get my living and help poor Pattie?"

He fell to tears at this, and declared that they should both and all starve before she should use her hands or compromise her pride by working for them; then went in a fit of despair and begged a rise of salary from the manager of the Signet, where he was engaged.

The manager, a kind-hearted but money-making, and therefore money-valuing man, gave him a rise, slight and quite insufficient to purchase guineas bottles of wine. The manager did more; he called in one night at Montague's rooms, and the thing was done.

He saw a beautiful girl, with deep clear eyes that beamed intelligence and talent at every glance, lips made—as he afterwards averred—to astound and delight a full house. He saw with a connoisseur's eye the flexible grace of her every movement, the regal turn of her head, and heard the clear, well-bred inflexion of her voice. He stayed all the evening, and when departing drew Gentleman Montague outside, buttonholed him there and whispered:

"Montague, you've got a treasure!"

"A—a what?" asked Montague, who always hesitated a little in his speech off the stage.

"A treasure," repeated the manager; "that girl of yours is the most beautiful woman I ever saw, and has got the mellowest voice. Why, man, are you blind that you don't see it?"

"Well?" said Montague, a darkening flush rising to his brow, and his hand, unseen by the manager, clenching at his side.

"Well?" echoed the manager sarcastically, but feeling fully that he was on dangerous ground and speaking to Gentleman Montague. "Don't you see? She was made for the stage—born for the boards!"

Montague's hand rose in the air, and seemed about to fall upon the manager's shrewd face, but he let it fall to his side again and groaned instead of striking, which was on the whole much the wiser course.

"Come," said the manager, "don't let your pride ——"

"Pride! How dare you! My daughter an actress, sir! I would rather die than see her sunk to her father's level! Mary an actress—my poor, beautiful, clever girl treading the boards of a common theatre, a nightly witness and sharer of her father's degradation? Sir, you know not what you propose. If you value my poor services in the slightest, let me beg of you not to repeat this—this insult."

The manager shrugged his shoulders.

"All right, Gentleman Montague," he said, turning away and twisting his hat. "No offense meant; don't know that ever. I may think you foolish, but not. But, look here, if you should think of it I'll make you an offer. Let me have the young lady at the Signet, and I'll have her trained and give her a salary of six guineas a week to start with."

Montague's face blackened, and this time his fist would undoubtedly have fallen, but a hand small and white caught it. Both men started and looked awkward when they saw that the interruption to this emphatic refusal was Miss Montague, and more awkward still when a second glance showed them that she had heard the whole of the dialogue. Talk of an angel and you hear the rustle of its wings.

"Father," she said, still holding his arm and drawing it within her own, "why do you refuse this gentleman's offer? Six guineas a week may save poor Pattie's life; if they would, and we did not take them when we could get them, how should we look upon the flowers over her grave? Not with clear consciences, father dear. Now, sir, I have heard your offer," she continued, turning to the manager and giving Montague no time to speak; "do you still tender it?"

"I do, Miss Montague," said the manager, taking off his hat, and forced into more than his usual respect by the quiet dignity of her manner. "I do, miss, and I think you would be wrong to refuse, under the circumstances."

"So do I," said the girl proudly; "and we accept, sir."

This was the story of Mary Montague's engagement, and Mr. Tubbs, while revolving the answer to Gentleman Montague's question, went over it and decided that it would not do to give the truthful reason for his remark.

"Well, sir," said he, "of course Thompson knows what's due to Miss Montague; she isn't one of the ladies in the ballet, or Polly Snooks the singing chambermaid. Oh, no; he knows who's who, and the proper thing to do. Take my word for it, sir, Miss Montague's plague is now looked up to at the theatre, and I'm proud to say it."

The rough, honest though somewhat politic words cheered the moody, fallen gentleman's heart. He rose, stretched himself with a sad sort of statéliness, finished his cup of tea, and, clearing his throat, said:

"I'm glad to hear it, Mr. Tubbs, I'm glad to hear it. It has been a bitter blow to me, but that's neither here nor there. Will you hand me my coat?" he added, as Mary entered the room, warmly wrapped up and looking lovely beneath it. "We will start now, I think, after I have brought Pattie in again."

Pattie was enveloped in the shawl, enthroned in the great armchair, and with a kiss from Mary and her father, and a most respectful, reverential adieu from Mr. Tubbs, left a little elfin queen of the tiny room as well until the two came home tired and ready for rest.

Meanwhile the three actors trudged on to the Signet. All the conversation fell to Mr. Tubbs and Mary. The spirit of the pirate had already fallen upon Montague, and as he walked along the cold only made him more silent and moody. Perhaps he was gradually changing his domestic skin and voice for his theatrical one, perhaps he was really listening all the while to the chattering at his side.

"This pantomime'll be a success," Mr. Tubbs was saying as they drew near the great entrance with its hundred and fifty lamps. "How soon Christmas comes round! It don't seem two months, let alone twelve, since old Baker was jumping about in spotted dicks." Spotted dicks was Mr. Tubbs' name for the clown's costume. "And to think as you'll be the leading character in the opening piece! It ought to be a great draw. Three songs ——"

"No, two," corrected Mary, with a laugh, "only two; there were three, but Mr. Thompson was obliged to cut the third out because Miss Mirx only had two."

"Ah! sweet little thing, Miss Minx! So disinterested; not a particle of jealousy about her—oh, dear no!" remarked Mr. Tubbs with long-drawn sarcasm. "Ah, we shall have you a great lady soon, Miss Mary, playing the higher parts, cast for Lady Macbeth, Julia in 'The Hunchback,' Juliet, and—Hullo! who's that against the stage-door? None of our people."

Mary looked curiously, and Mr. Tubbs saw her face change with the white face of the lights now—assume a bright and delicious crimson.

"Eh, it's quite a swell, quite a swell. Hullo, he knows you, it seems," he added, as the gentleman, with a quick, pleased glance, raised his hat respectfully. Mary's arm tightened on her father's and caused him to look.

An anxious, displeased look crossed his face as he saw a tall, splendidly-made gentleman in evening dress—in fact, none other than Jack Hamilton—coming towards them.

"This way; we will go this way," he said, and before the gentleman could reach them had dragged Mary into the front entrance and hurried her up the stairs, leaving Mr. Tubbs staring at something white which the gentleman held in his hand, and trying to catch the indistinct murmur of explanation he seemed to want to offer.

CHAPTER IV.

And what to me, if be fall I see,
Is all the beauty you sing of me?
Some other graces greater prove,
And win from me my once true love.

Between two beautiful women what a contrast!

Mary Montague, actor's daughter, soft-eyed, quick-hearted and gentle.

Lady Maud Pacewell, niece of Lady Pacewell, fashionable lady, born to bewitch, to charm and command, with dark imperial brows, large hazel, majestic eyes, and lips that when in repose were yielding and tempting enough, but had a wonderful facility for straightening into a cold haughtiness and a killing frigidity.

A figure for a throne, an imperial saloon, a duchess' boudoir, born to be clothed in purple and fine linen, to be waited on by obsequious lackeys, to be flattered by little less obsequious gentlemen, and to receive homage from all with a queenly serenity that took all and gave in return—just nothing.

Lady Pacewell's little box, as Jack Hamilton called it, lay just at the corner of Hyde Park where it verges on Mount street. A snug little box it was, rented at a cost of nine hundred a year, and kept up at a cost of—what Lady Pacewell would be afraid to mention.

The drawing-rooms were filled with those useless but priceless articles so dear to the rich lady's heart; four first-class cattle kicked the horse-stalls and ate their heads off in the stable; a host of servants—kept presumably to wait upon one another—yawned, lounged and flirted about the kitchen offices; and a butler, the glory of Lady Pacewell and the envy of her friends, regaled himself on old port and condescended to superintend the ceremony of Lady Pacewell and her niece's meals.

My friends, never envy the rich their store of this world's goods—they hold them only for others; Lady Pacewell's grooms rode her horses, her visitors got the most pleasure out of the ormolu, buhl and bronzes in the drawing-rooms, the servants ate the best part of the delicacies daily prepared for the table, and Mr. Straightly the butler drank all the best port.

In this little nest of luxury—and extravagance—Lady Maud had been reared. As a matter of fact her education, although it had cost twice as much, was not one whit superior to poor Mary Montague's; as a matter of fact likewise, Lady Maud did not put it to half as much use.

Let us introduce her as she lay one morning—near the pantomime time at the Signet—upon the velvet lounge, a French novel in her dainty hands and a bunch of hot-house grapes close by her elbow—not to eat; your grand lady seldom eats those great things the poor envy so much; but because the expensive handful of fruit was pleasing to her sense of sight and bore a peculiar kind of gratification. Lady Maud yawned—as well she might—dropped the yellow-covered abomination upon the floor and raised herself upon her elbow.

"Snowing yet," she mused. "It always snows now. I hate Winter, and wish we had gone down to Dotteshall after all. But no, that would not do. Dotteshall is too far from London and, and—Jack ——"

"My dear Maud," said Lady Pacewell, entering the room and breaking in upon Lady Maud's reflections, "are you not going out this morning? I have ordered the carriage. It is Friday, the day we call on Lady Bakewell. We really must go, my dear, this week."

"It is a great bore, aunt. I wish Lady Bakewell were not so deaf and so eloquent on her lumbago."

"My dear Maud!" laughed Lady Pacewell. "Well, my love, you shall please yourself. I must go, but do not mind going alone."

"That is a dear aunt, now, and say, please, I have a bad headache, which I have no doubt I shall have before you get there."

Lady Pacewell sighed.

"Really it is very hard work; I never knew a Winter season so crowded. Let me see," looking over a daintily bound memorandum-book. "This afternoon there is Madame Skaleeki's matinee, and to-night Jack has promised to take us to the theatre."

"Oh, is it to-night?" asked Lady Maud indifferently, although a singular light came into her large, languid eyes.

"Yes, to-night, and I wonder where he will go. Well, I must start, my dear, and pray don't make your head ache over that book."

Scarcely had the carriage rolled away with great state and dignity than a resolute hand banged on the knocker. Lady Maud rose with rather unusual abruptness, cast a glance at herself in the glass, arranged a silken bow at her throat and fell back on the sofa, novel in hand, fully prepared.

"Ah, Jack, is it you?" she said, in her sweetest voice, as the door was flung back and a footman announced "Mr. Hamilton." "But I might have guessed it. No one knocks so hard as you."

"Oh, indeed?" said poor old Jack, looking enormously big in the small and elegant room, and grandly handsome in the flush which his walk had been enough to give him. "And how do you do, my sweet cousin, this splendid morning?"

"Splendid!" and her large eyes opened most effectively. "I call it horrible. It snows. It is as cold as the Arctic regions."

"Cold!" he repeated, with a musical laugh that set the bronzes, city, and other curiosities laughing to hear it. "I think it is warm; at least it warms one's blood."

"Well, you look warm," she admitted, looking at him with the admiration in her eyes very thinly concealed.

"Warm, of course," he said. "Ah, Maud, you should be out breathing Heaven's fresh air, not sitting here in this stifling, perfume-poisoned rabbit-hutch—no disrespect to aunt—out getting the blood through your veins and the diamonds into your eyes —not that they do not sparkle as it is, but, but—well, will you take the gold and paint the lily?"

"That's a long speech for you, Jack," said the beautiful lips—"a very long speech, and with a compliment tagged on at the end of it, too; Jack, you are improving."

"I'm glad you think so," he said, with his low, mellow laugh; "there's plenty of room for it, Maud. "But come, chaffing apart, I have looked in to ask you where you would rather go to-night."

"And not to see me?" asked the lady, with an arch glance.

"And to see you, of course!" he added. "You leave it to me? Well, very well. Where is aunt?"

"Gone scandal mongering, to Lady Bakewell, for me. I am on sick leave."

"Hem, and reading for medicine; what have you got?"

He picked the yellow-covered novel up and looked at it hard.

"Can't understand it. I don't know French; I wish I did!"

"Wish you did!" repeated Lady Maud. "Well, no, Jack, you are quite clever enough. French would spoil you—make you conceited."

He laughed, and still laughing, rose.

"I must go," he said. "I am keeping you from your book, and a nap, I suppose, for ladies require a deal of sleep—and no wonder, they dance while other people are in bed."

"Going so soon?" she said, and there was a slight touch of annoyance in the voice. She had paid him three compliments, and two were generally sufficient to chain other men to her side. "Where are you going?" she asked.

"To Tattersall's and the club," he replied. "I am going to buy a horse."

"Another!" she said, raising her brows.

"Yes; extravagant, isn't it? But he is really cheap. Horseflesh is the only thing I am not taken in with, Walton says."

"Walton?" she repeated, "Walton? Who is he? I don't remember the name!"

"Oh, a very good fellow; I met him last at Beaumont's, the night of aunt's drum."

Lady Maud nodded indifferently. It was a trick to assume great carelessness at the mention of anything that interested her. Most ladies pride themselves on the trick, and consider, perhaps wisely, the grandest accomplishment that of subduing and concealing all signs of emotion, great or small.

"Beaumont? I know, the barrister. A handsome man, dark hair—I forget what eyes."

"So do I," said Jack, laughing; but at the next question the laugh died out rather suddenly.

"And why did you not come to the concert with me the other evening?"

"I—I was engaged," said Jack.

Lady Maud lowered her eyelids, and turned an emerald ring upon her finger.

"You will spoil your digestion by those late dinners and card-suppers, and distress aunt, who thinks so much of steadiness."

Poor Jack could not tell a silent falsehood, as it is called, any more than a spoken one. To let his beautiful cousin think he had been dining out when he had really been spoiling his clothes behind the scenes of the Royal Signet would be a silent falsehood.

"I was not dining; this time your fear is thrown away, Maud; I was at the theatre."

"You are fond of the theatre lately," she said, with that air of condescending interest that makes it a flattery to inquire.

"No," he said, hesitating. He was conscious of a strange reluctance to tell this cold but beautiful woman of his trip to the East-end. "No, I am not; I went out of curiosity."

"So do most people, excepting pickpockets," she retorted, with a light, musical laugh that had wrecked many a heart.

"That's good," he said. "Well, I mean it was a queer place to go to—right out of the way, you know."

"Where was it?" she asked, raising her eyes and noting, while pretending not to note, his reluctance and hesitation.

"The Royal Signet, down East."

"Never heard of it," she said. "It must be very Oriental; and did you leave your watch?"

"No," he said, feeling a slight annoyance at her sublime air of contempt for the unfashionable portion of the world and its honest inhabitants.

"No, indeed, why should I? There are as many pickpockets West as East—perhaps more. You see, it's unknown land to you, my dear Maud; you should take a voyage thither."

"No, thank you," she said; "I have a weakness for civilization. Savage life has no charms for me. I will leave the conquest, exploration or annexation of the East to you, Jack, but hope you won't go there again."

He laughed.

"Well," he said, buttoning his gloves, "I shall go nowhere if I stop here, shall I? Mind, be ready at half-past six. I shall be punctual."

His strong hand grasped her delicate one, and with a smile he was gone. But short as his visit had been, it had disturbed Lady Maud's serenity.

First she sprang up to watch him striding away through the park, his hand up to his hat at every corner in answer to the salutes of the keepers and ranger's men, who all knew and were proud of him. Then she stood with one tiny foot upon the fender and looked down into the coals as if she were extracting fire from them.

"There is mischief when he hesitates and hangs back. What is it, I wonder? Can he be going to his club? Yes, Jack could not tell a falsehood; besides, it was when he mentioned that theatre, the Royal Signet at the East-end. Where is it, and what took him there, I wonder?"

Another knock sent her eyes up to the glass again. Mr. Beaumont. With a smile Lady Maud held out her hand.

"Brave men are still left in Britain, then," she said with a gracious sweetness. "This is the second knight I have found to brave the terrors of the cold and snow."

"Indeed," he said, having bent over her hand for fully half a minute, and now raising his fine eyes to her face with a significant look of devotion and admiration. "Indeed! Who may the first be?"

"Mr. Hamilton," she replied. "He has only just gone."

"Ah," he said, and a slight shade crossed his brow, which did not escape Lady Maud's quick eyes, as he had intended it should not. "He is always before me."

"Yes?" she replied, turning him off with the cold frigidity which Beau Fopton had inveighed against. "And are you going to the club too?"

"No," he said; "I must return to my chambers. I came in to bring Lady Pacewell the tickets for Madame Skaleeki's concert."

"Ah," said Lady Maud. "Have you got them for us? How kind. And are you going too?"

She was gracious this morning, and he looked up gratefully.

"May I?" he asked.

She laughed the happy little, well-toned laugh.

"If you please. Put them on the table, please. What a pity you missed Mr. Hamilton."

"Yes," he said, but did not seem to regret it much. "I have not seen very much of him lately."

"No?" she asked. "How is that? I thought you were such great friends. He told me he had dined or supped with you only the other evening."

"Yes," said Beaumont, stroking his moustache and speaking carelessly, but feeling his way and wondering whether it was a good time to make the first move in the game he was about to play. "Yes, we were great friends, and are so still; but I do not see so much of him lately, excepting at the club and that sort of thing. I fancy Master Jack has something of a more pressing nature on the cards."

"Yes?" she said, in the same half-interested, wholly indifferent, monotonous tone.

"Yes," he continued; "whether he is starting a horse for the Derby, has gone into experiments in chemistry, or is starting a new gunpowder plot, I can't say, but he is certainly seldom visible."

"Well, he will be visible to-night, and that is a good thing," said the beautiful woman. "He is to take his aunt to the theatre."

"The theatre?" said Beaumont quickly; "and which one?"

"Drury Lane, I suppose," replied Lady Maud, raising her eyes and fixing them with calm regard on his face. "Why did you ask so quickly?"

"Oh, I—I—really, I had no reason that I know of. Oh, Drury Lane, eh?"

"And have you been to the theatre lately, Mr. Beaumont?" she asked, slowly.

"No, not lately," he replied; then added quickly, "Oh, since I had quite forgotten; I have been lately—to such a queer one; you can't guess it!"

"Yes, I can," she said, with a charming smile. "Shall I?"

"If you can," he said.

"The Royal Signet."

"That's right," he said; "how did you know?"

"A little bird," she laughed musically. "And pray what is there so attractive at the Royal Signet?" she asked. "Is it worth one's while to go and see it?"

"I know of no attraction that would be likely to please you," he said, with a slight emphasis on the last word. "Unless you like plenty of melodrama, pistol-firing, and a strong smell of oranges."

"Thank you, no," she said, much amused. "And pray what attracts you gentlemen there? Who went with you? I am curious, it is so strange."

"Is it not comical?" he said, laughing. "Only four of us—Jack, Walton, Fopton and I. And great fun it was. We went behind the scenes."

Lady Maud was beginning to understand. The poison was working, and the skilful schemer knew it.

"There was a most exciting drama, and an intensely interesting pirate. An extravaganza afterwards that delighted dear old Jack above everything. We could hardly get him away. But, there, that reminds me of my musty chambers and the pile of parchment weeping and wailing for me. Good-morning. I may escort Lady Pacewell to the matinee? Good-bye for the present only, then."

He was gone. Lady Maud did not glide to the window to see the last of his back, but she returned to her study of the fire, and her brows grew blacker.

"Behind the scenes, and talking girls, and of wedlock himself, he had been somewhat attentive to the preceptress and her fair pupils when they favored his marque with a visit. Inside of five minutes, the ex-preceptress had informed De Grande of all that had transpired, as far as immediately concerned herself, during the past two years. Having acquired a competency, she had disposed of her seminary, and now intended to devote some time to travel and recreation, interpolating with a laugh, "and hoping, at the same time, while gaining health and pleasure, to secure a congenial companion for the journey of life;" and then she sighed deeply, and remarked that she should "so dearly love to travel with a show and pursue her studies in natural history, of which she was passionately fond. She had always been an observer of animals and their habits: the elephant was so grand, the tiger so terrible, the hyena so heinous, the lion so noble, and the monkeys very congenial and cunning." In return, he told her of his fill-luck, concealing none of the details, but unbosoming himself fully, and "telling the truth, the whole truth, and nothing but the truth."

Now, know ye that the ex-preceptress was still possessed of some of the fascinations of youth, and that she wore her forty years lightly; and when, with tear-drops in her eyes, she gazed up into his and said—"My fortune is at your command. All that I have is yours"—he thought her the most angelic creature that had ever met his gaze. Never was a loan proffered at a more opportune moment; for while the eyes of his benefactress were still suffused with tears, a committee representing the company demanded an audience, which they were granted immediately, while the ex-preceptress, after a reassuring clasp of the hand, left the room.

The ringmaster was the spokesman of the occasion, and in as many words informed the manager that unless they received payment for their services they would go no farther; and unless they were permitted to place their own representative in the ticket-wagon and at the door, and be allowed the entire receipts of the afternoon and evening performances, they would levy upon the concern and collect their dues by process of law. To their astonishment they were informed that salaries would be paid in full to date in that very room, at eleven o'clock A. M., whereupon the "committee of the whole," stammering an apology, withdrew. When eleven o'clock came "the last walked;" and while the members of the company were receipting for their several sums, a ray of sunlight stole in at the window-shutter, and the clouds, which had for weeks hung in the heavens, parted and displayed the first bit of blue sky that had been seen for many a day. When the last name had either affixed his signature to the pay-roll or "made his mark," the manager's benefactress stole into the parlor:

"See how the clouds which hung over you are dispelled, and all is become joyous and glorious in the merry sunshine!"

After uttering which, she threw herself into a proper position for him either to press a chaste salute upon her brow, or to fall upon her bosom and weep, neither of which he did, but instead invited her to accept his arm while he escorted her to dinner.

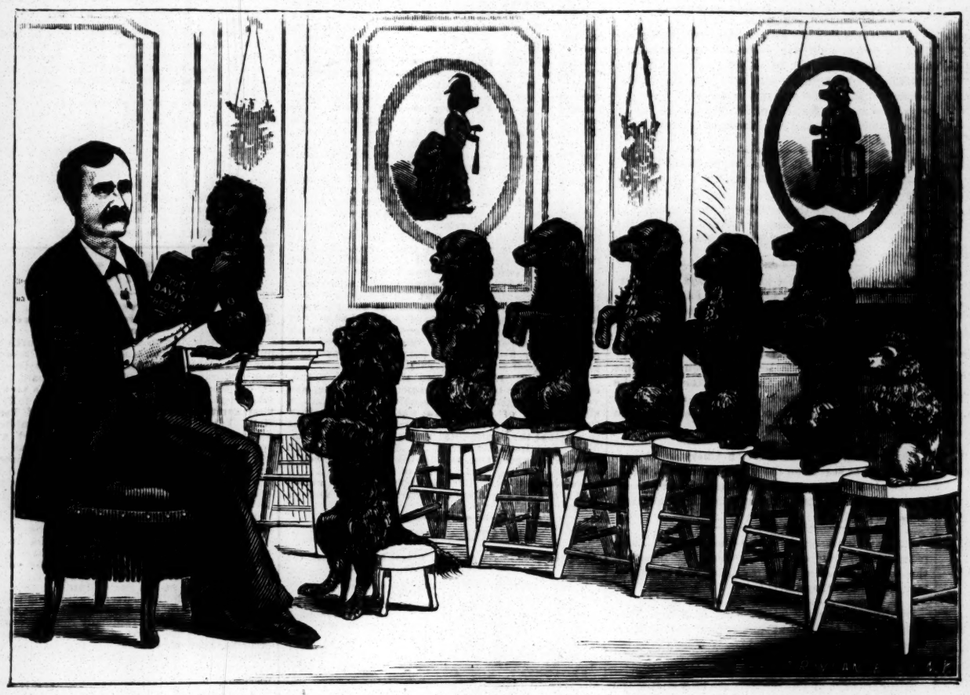
That afternoon his benefactress pursued her study of natural history in his company, and also at evening; and it was only when summoned to take his seat in his buggy to ride to the next town that they parted, whereupon with great feeling she recited some lines on the "Sadness of Parting," written by a favorite pupil, and dedicated to her teacher "on leaving school after a protracted illness with the measles."

Clorinda—that was her name; beg pardon for concealing it from you so long—refused to accept any note or document as security for her loan, and only craved that she might hear often from one in whom she felt so much interest. Letters did pass often, and Clorinda learned frequently of the prosperity of the show, and was delighted in the extreme when, one day, an epistle came inviting her to pay it a visit. She found De Grande prosperous and happy, and now ready to cancel his debt. He persisted in her accepting the money, while she declined it with equal persistence. After a somewhat prolonged interview it was decided to share their fortunes and journey through life in company, and the nuptials were duly celebrated.

It is always a pleasant duty for the writer to add, "and thenceforth they lived happily;" but Clorinda insisted on pursuing her study of natural history to such an extreme that it was but a short time after her marriage before she began to dictate the quantity of food to be furnished the animals, much in the same way as she had watched her kitchen when the young-ladies' seminary flourished under her direction. In a brief space of time it came to be a mooted point as to who was the manager, for Clorinda exercised a general supervision over every attache of the show, from the advance-agent to the man who drove the pole-wagon. From the bottom of his heart De Grande came to wish that the show had gone to smash before he had ever met with Clorinda.

One day, Clorinda read of a female who was creating a deal of excitement in Europe by entering a den of lions. From that hour her mind was made up: she would startle the country as a lion queen; and despite the objections of her husband and the keeper of the den of lions, as well as of the show, who had the hardihood to represent that historical individual, Daniel, she insisted. The first appearance of "Clorinda the Lion Queen" was duly announced, and she had the honor of first bowing in public to an audience of unusual size, attracted by the novelty of a woman braving the lions in their lair. A groan shook went up when she appeared dressed in a tight-fitting costume, which needed but the addition of a fig-leaf to give a correct representation of Eve in the Garden. A hush followed as she slipped quickly into the den and lashed the beasts into a very fury. As she was about to complete the performance by placing her head in the lion's mouth, the entire assembly arose to their feet—the next instant to sink back fainting, or to fly horror-stricken from the tent.

No sooner had she placed her head between the great jaws than the lion gave one *crunch* and bit off the head of "Clorinda the Lion Queen" for a mouthful. It has been credibly stated that since this shocking occurrence at least a dozen managers, envious of the good fortune of the manager of "De Grande's Marvelous Zoological Garden and North American Hippodrome," have attempted to persuade their wives to become lion queens.



PROF. J. L. DAVIS' SCHOOL OF EDUCATED DOGS.

"BEREFT."

WRITTEN FOR THE NEW YORK CLIPPER.

My child, my darling, I cannot let thee go—
My heart is breaking 'neath this crushing woe.
Willie, darling, look up, speak;
Clasp your arms about my neck,
My hope, my pride, my only joy.
O God in Heaven, save my boy.

O! save him, Father! spare him unto me
Who loves him so. What is he to thee?
All earth, all heaven are thine.
Oh, take him not—he's mine, he's mine.
I've naught but him, in mercy spare—
O God in Heaven, hear my prayer!

"Mamma!" He speaks, he lives, my prayer is heard.
What is it, darling? Speak, my bird,
My treasure! "Mamma, who are these so bright
And beautiful about my bed, their clothes all white,
And shine bright as the sun? They smile on me,
And beckoning say, 'Come, Willie, come with us away.'"

O God, I thought he lived in answer to my prayer;
His breath comes thick and fast; his flaxen hair
So damp, the dew of death is on his brow.
Those visions bright!—O God, I see it now!
They call my child, he's gone, my boy, my boy,
Bereft am I of every earthly joy.

And now I ask for naught that earth can give;
Gone is my hope; I care not now to live;
I only crave beneath the bright green sod,
Beside my boy, a grave. Pardon, O God,
For all my sins; in mercy take
Me to thyself, for His sweet sake.

ALLIE VALDEMAR.

CLORINDA THE LION QUEEN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

Ever since the early Spring-time,
"When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadow with delight,"
nothing but ill-fortune had followed "De Grande's Marvelous Zoological Garden and North American Hippodrome." At the very disappearance of snow the rain came, to render the roads almost impassable, and to deter those from patronizing the show who delight in studying natural history, and who enjoy the amusements of the arena. The weather was not monotonous, save that when it did it rain, it poured. The manager cursed his ill-luck; the treasurer paid the losses with a sigh, and wondered when an end would come to the second deluge; the advertisers became despondent; and the prospects were gloomy indeed. Then came the printer with his little bill, to swallow up the receipts and aid in the depletion of the "sinking fund."

A sorry season was it indeed for De Grande, who during the Winter had spent much money in putting his "trick" on the road in first-class shape. De Grande had commenced life at the lowest rung of the ladder, and from the driving of a hog-cart had come to be the proprietor of a fine establishment. His expenditures during the Winter had exhausted a greater portion of his ready cash, and now he found it difficult to meet the daily expenses and keep the show in motion. As long as there was a dollar in the treasury, the performers and working people received their salaries regularly, and never before had De Grande known his employes to be so punctilious in the collection of their weekly stipends.

At last, much to the manager's mortification he was obliged to inform his company that until things improved he should be

NEW YORK CLIPPER.

SATURDAY, FEBRUARY 7, 1874.

TO CORRESPONDENTS.

☞ Letters asking information replied to only through this department. No direct answers by mail.

SPORT, Chicago.—The fight between Harry Jennings' dog Bowler and Ben Babin's dog Billy, which was for $500 a side and championship, took place at the Ten-mile House, near Chicago, Ill., Feb. 14, 1866. The fight lasted 2 hours 33 minutes 30 seconds, without a scratch, when Bowler was declared the victor. The severity of the fighting, and the terrible punishment received by victor and vanquished, may be adjudged from the fact that Billy died about ten minutes afterwards, and Bowler in the course of four hours. The latter was a big favorite—in fact Dan Dobbs and Jim Colbert are said to have offered odds of $1,000 to $80 in the latter part of the contest—and an immense sum of money changed hands on the result. The pit-money, amounting to $241, was handed with the stakes, to Jessiden and Coburn, after the decision was given. The weather was extremely cold, the thermometer marking 30 deg. below zero, and the journey from the city was made through a blinding North-west snow-storm. The excitement among the sporting fraternity over the event was so great that several enterprising photographers made a good round sum by selling small pictures of the dogs at one dollar apiece. Mr. Greenwood of Manchester, Eng., was judge for Jennings, while Hugh O'Neill acted in like capacity for Babin. Tom Andrews was referee, and Mr. Morgan held the stakes.

J. D. P., Opelika.—First select your best bone and tambo performers for the end men, and your best talker for interlocutor. Then arrange your band, quartet and jig team, and practice familiar songs. At the start use such music as you can procure in your town, and as you progress in excellence then attempt more difficult music. While you can give any of the young men who can perform any specialty a chance to spread themselves. 2. Shannon, Miller & Crane, who advertise, can supply you with an outfit.

J. C. B., Brooklyn.—1. They fought 3 hours and 38 minutes. 2. Jim Mace beat John (Licker) Pratt, Tom Harvey, Hillen, Hart, Thorpe, Bob Brettle, Frank Price, Bob Travers, Sam Hurst, Tom King, Joe Goss (twice) and Allen; was beaten by Pratt, Brettle and King, and fought draws with Goss and Joe Coburn. He was also matched with Mike Madden twice (Mace forfeiting each time), Joe Wormald (the latter forfeiting through illness), Joe Coburn and Red O'Baldwin (twice). In the three last-mentioned matches the stakes were drawn.

S. S. N. Y.—1. Such exhibitions have been tried, but proved unsuccessful. 2. As a general thing there are. 3. It would be fully as good, but there is no artist in America to paint stereoptiocon pictures in colors. 4. There is no such thing as an oxy-calcium light. 5. No. If you use iron cylinders, instead of India-rubber bags to contain the gases. 6. You pay the license in each town when you exhibit. 7. You could not hire theatres there, but the rent of halls is proportionately much cheaper there than here. 8. Cannot say.

J. D. B., Fairview.—A is entitled to the pool, for two reasons. It was C's error in counting the pack that made A 31, and in the second place, it was not C himself who ultimately discovered the error, but an outsider, who in pointing out the error transcended his privilege as a spectator. It would never do for outsiders to be allowed to interfere, since they are not only as likely as the players to be mistaken, but are apt, also, to preserve a discreet silence under certain circumstances.

A. SOLDIER, Columbus.—1. Upton's Infantry Tactics have been adopted by the U. S. Government as the best system of infantry drill in use. It treats of the duty of noncommissioned officers, six sergeants, four corporals, two musicians, two artificers, one wagoner, and forty-five privates—sixty-three in all. In a full company of cavalry there are three commissioned officers, seven sergeants, four corporals, two buglers, two artificers, one saddler and sixty-seven privates—eighty-one in all.

W. B., Jersey City.—Four 5s and a jack turned up do not count 20, but 25. To beld 29, you must hold in hand three 5s and a jack, with a five turned up of the same suit as the jack in hand. To count 31, allows 16 by fifteens. 12 for double pair royal of 5s, and 1 for the jack of same suit as the turned-up card. 2. A king, queen, two jacks and a ten turned up count 19. If one of the jacks is of the same suit as the ten turned up, then the count is 11.

COMPEMAS.—1. Both alike. 2. Many people have been so. Certainly. 3. Some people are constitutionally of a greater degree of nervousness. 4. It would be decidedly detrimental. 5. You can't learn to be an actor from books. 6. No. Most of our best comedians in their early engagements aspired to be tragedians. 7. By no means. 8. Decidedly not. 9. He can to a great extent. 10. We cannot recommend anyone. Watch our advertising columns. It is a matter of private bargain.

M. K., Brooklyn.—Edwin Forrest commenced the last engagement ever played by him at the old Broadway Theatre on Feb. 3, 1857. He retired from the profession on the conclusion on account of illness. He attempted to reappear on Feb. 16, but was unable to continue his engagement. He was again announced on March 2, also 5, but we believe he did not appear on either occasion.

J. A. H., Wheeling.—We value the good name and conduct of our correspondent so highly that, preserving your name had been misused by some designing party, we called your attention to the matter in the manner indicated. There could be no reflection on you, in so far as your actions appear to have been strictly proper, as we gather from your remarks.

STUART, Iowa.—1. As a certain stage of the game it is politic in order up the dealer to prevent him going alone especially it you or your partner hold weak cards. By so doing you may prevent your opponents winning the game on that hand. If, however, you hold the right bower at the left guarded, it is unnecessary to order your opponent up. 2. The dice should be fairly thrown out of the box, not cov ered.

GALVESTON.—1. A soldier must serve twenty years in the army, or be disabled from wounds or disease incurred in the line of duty, to secure admission to the Soldiers' and Sailors' Home at Washington, D. C. 2. A soldier discharged for disability is entitled to transportation from place of discharge to place of enlistment, which is generally paid in money at rates fixed by regulations.

CHICAGO.—1. Address Ed. James, whose card appears among our sporting advertisements. 2. Figg, Pipes, Greasing, Taylor, Slack, Stapleton, Sheldon, Sutton, Darts, Lyons, Sellers, Harris, Johnson, Ryan, Mendoza, Jackson, Belcher, Pearce, Gully, Cribb, Spring, Ward, Burke, Bendo, Caunt, Scroggins, Perry, Browne, Sayers, Hurst, Mace, King and Wormald.

J. H. B., City.—1. The late Walter Brown, oarsman, was born at Greenock, N. B., on Apr. 26, 1839, and died at Newburgh, N. Y., March 3, 1871. 2. We cannot state the length of time he resided in the cities you mention. 3. He was a resident of Boston, Mass., when seized with the illness which terminated his life.

YACUS, Buffalo.—1. Yes; the customs of polite society. 2. It is not good manners to stare at any one, but there is no reason why you should not use your glass modestly. 3. For viewing the performance on the stage. 4. Not necessarily a sign of ignorance, but generally superfluous.

TYPO, Cincinnati.—1. 2. No. 3. Refer to a history of the island. 4. To S. French & Son, 122 Nassau street, New York. 5. The only way to learn the profession is to commence at the foot of the ladder and work your way up. 6. When engaged, it will be published in THE CLIPPER. 7. There are numerous companies in that locality.

MACY, Erie.—1. There are none, but you can order such articles through some dealer in gentlemen's furnishing goods. 2. We don't know of one. 3. Yes; New York central to Albany, thence to Springfield, Mass., and thence to New Haven, Ct.

CASSINO, Cincinnati.—C's claim that, in the event of an over-deal, the surplus cards must be returned to the pack, is not sound. At cassino, a misdeal is always penalized. Neither "looking at cards" nor a mistake of any kind is a "go" at that game.

G. Q. A., Washington.—Four fives with a jack turned up counts 29. Four 5s and a jack in hand, with a five turned up of the same suit as the jack held in hand, counts 29. Four 5s and a jack turned up do not count 29, but 28. To hold 29, you must hold in hand three 5s and a jack, with a five turned up of the same suit as the jack in hand. To count 31, allows 16 by fifteens. 12 for double pair royal of 5s, and 1 for the jack of same suit as the turned-up card. 2. A king, queen, two jacks and a ten turned up count 19. If one of the jacks is of the same suit as the ten turned up, then the count is 11.

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THE RING.

BILLY EDWARDS' RECEPTION.
His Set-to with Pete Croker.

The testimonial benefit tendered to the light-weight champion, Billy Edwards, came off at the Casino, corner of East Houston and Mott streets, this city, on Monday evening, Jan. 26, when, as had been anticipated, there was a great crush. Nearly all the big and little professional pugilistic lights of the metropolis and vicinity were present. The cause of this great outpouring of all classes was not alone because this was Edwards' initial exhibition since his return from England, and his many friends desired to tender him a rousing welcome; but because the long-awaited meeting between he and Pete Croker was then to take place, and everybody was on the *qui vive* in consequence. Croker had come prominently before the public during Billy's absence, won three off-hand fights in good style, and had generally come off first-best in sparring bouts. He came to be looked upon as the superior of any man of his weight and inches, and his friends began to talk earnestly of seeking a match with Edwards upon the latter's return. Such was the state of affairs when the exhibition alluded to took place, and the large gathering waited impatiently for the wind-up, manifesting little interest in the preliminary sets-to, several of which were very good indeed. When the heroes of the evening appeared upon the roped and staked stage, attired in ring costume, they were received most cordially, Edwards in particular. Croker is a much heavier man than Billy—indeed he looked nearly twice as big in contrast, but much of his bulk was useless flesh. The greatest caution was observed when they faced each other, and for a couple of minutes they advanced and retreated, sparring for an opening, and each endeavoring to draw out his opponent, when an offer by Croker at the body brought on a series of rapid exchanges in favor of Billy. Another spell of long range sparring ensued, varied by an occasional lunge out, usually well-parried, when they came together near the centre of the stage, and after a rattling rally Pete was sent down. A hoarse yell arose from the throats of Billy's partisan at this, and then in the exuberance of their joy they gave him three cheers. Croker was upon his feet again in an instant, and renewed the round, only to be knocked down after each had delivered a few telling blows, those of the champion possessing the greater amount of steam. Billy's friends were beside themselves with delight at the success of their man, and cheers again awoke the echoes, while hats were tossed in the air and a scene of the wildest excitement prevailed. It is needless for us to follow the rivals through the four succeeding rounds, as in each Edwards more clearly demonstrated his superiority, Pete being knocked down thrice and fought down once. In the final round he was rather shaky upon his pins. At the termination of the fourth bout Croker offered to fight Edwards at 136lb or at catch-weight, to which Billy replied that he had no desire to fight again, but that if Pete was anxious, he would accommodate him at 126 or 128 pounds. Several other parties also mounted the stage at the end and proposed to do this, that and the other, but nothing has come of it as yet. The result of this meeting proved conclusively that as a boxer, and especially in hitting power, Croker, though so much the bigger man, is no match for Edwards. When that is said, nothing need be added. The friends of Croker claimed that he was under the influence of liquor, but he gave no sign of such being the case when he stepped on the stage, and it is safe to say that if he had any on board, it was not sufficient to affect him. They were to have set-to again at Jerry Conkling's exhibition, at the same place, on the following night, but although both were there, Pete declined to repeat the dose, saying that his lip was cut and his teeth had been loosened by the previous engagement. This caused much dissatisfaction, and uncomplimentary allusions were made to Croker upon all sides. It is manifest that he has been overrated, and the fulsome praise of friends caused him to place too high an estimate upon his own powers, or he would not have brought such a defeat upon himself by courting it. The others who boxed were as follows: John Judd and Fiddler Neary, (which ended in a fist fight of brief duration, the police putting an end to it), George Rooke and Fred. Corbin, Mike Coburn and Jack Gallagher, Johnny Saunders and Bill McClellan, Arthur Chambers and Johnny Lazarus, Burke and Read, Hogan and Dillon, Kelly and Mullen, Miller and Mack. Uncle Tovee was M. C., and being in good voice, made good use of it, and was several times applauded for those witty sallies which he cannot repress.

JERRY CONKLIN'S BENEFIT, which took place at the Casino on Tuesday evening, Jan. 27, was very well attended, and the sparring and other attractions afforded satisfaction. Those who "assisted" were Mike Coburn and Jack Gallagher, Tim Collins and Johnny Lazarus, Ned. Mallahan and Johnny Saunders, Gallagher and George Thomas, Patsy Kelly and O'Brien, Allen and Hearn, and a couple of patrons of the Banker-street Opera-house. Billy Edwards and Pete Croker were announced on the posters to give the wind-up, but the latter was not in condition to stand any more such hot work, and so Mickey Coburn and Jack Gallagher took their places, making a very fine set-to. John Ryan (not the knight of the brush) and Mike Mullin also sang songs, Old Bill Tovee officiated as master.

BILLY EDWARDS AND ARTHUR CHAMBERS have been engaged to spar each evening during the present week at Harry Martin's Oxford Concert Hall, Fifth avenue, Pittsburgh, Pa. They constitute a strong team, and their engagement will, we opine, materially increase the nightly receipts at 'Arry's "funnery," while it is needless to say that the boys of Smoketown who admire real good boxing will be afforded a spectacle which will make their hearts jump from their mouths. From there we go forward, and perhaps to New Orleans, filling engagements at variety halls in different cities, *en route*. Managers wishing their services will make a note on't.

GONE WEST.—Mike C. O'Connor, alias "Red-handed Mike," arrived in the metropolis Jan. 30, having come all the way from Michigan expressly to make arrangements with Jack Gallagher, the promising young Fourth-warder, to accompany him in a professional tour. They were to have left for the West and Northwest on Monday, Feb. 2, and will first show at Cleveland, O., after which they will visit such places as give promise of pecuniary profit. Gallagher has never visited that region, but his ability as a boxer will insure him a favorable reception.

JIM TAYLOR of Chicago, Ill., has issued a challenge, backed up with $125, in which he dares to fistic combat Mike C. O'Connor, Johnny Mulligan of Monomonee, Mich., Sam Collyer of L'Anse, or any other man in the West, at 140lb; the fight to be for five hundred dollars, and to take place within four months from date. O'Connor (Red-handed Mike) was in the metropolis last week, and says that as the figures are placed ten points above his proper weight the challenge does not frighten him a bit; however, if his backers are willing to put their money upon him, he will accommodate Taylor with the desired meeting.

BILLY EDWARDS says, in regard to the anonymous challenge published last week, that he does not feel disposed to make a match upon such terms as are mentioned therein, and that when he enters into negotiations for a match he desires to know precisely who he is treating with, and who it is that is to be pitted against him in the ring. In no other way can a match be made with Billy, and if these conditions suit "Cincinnatus," and he is prepared to be governed by reason in other respects, let him proclaim the fact and the light-weight champion will doubtless talk business to him.

SETTLED DOWN ONCE MORE.—William M. Davis, one of California's pioneers, after sailing the seas over and traveling pretty much all over the globe, is once more inhaling the rarified atmosphere of Nevada. During his long stay in China he was the guest of Tioung Chi, then the Hoag-Ti of China, and filled an important mercantile position there. The ex-recorder of Santa Fe is now proprietor of an extensive saloon and gymnasium located on South C street, Virginia City, where he enjoys much respect and popularity.

JOE HOLLAND, a clever young sparrer of Philadelphia, will be the recipient of a complimentary benefit on the 4th of February at Eureka Hall, in that city. The usual variety performance will be given, and Billy McLean, Jim Murray, Tom Oxford, Fred. Smith and other sparrers of Philadelphia will set-to, the wind-up being in ring costume between Prof. John H. Clark and Joe Holland.

THOS. F. DROHAN, club manipulator, is advertised to give an exhibition at Wait's Hall, South Boston, Mass., Feb. 17, when he will give the wind-up with Sol. Aaron.

PAT KELLY of Tammany Hall, Brooklyn, is lying dangerously ill, and it is a question if he will ever be up again.

THERE ARE LETTERS in our care addressed to Red-handed Mike, Geo. Siler and Prof. Wm. Clark.

TRIGGER.

SPORT AT DEERFOOT.—The proprietor of Deerfoot Park, near Brooklyn, L. I., had on hand another goodly supply of birds for the use of non-professional shootists on Jan. 30, and a number of sportsmen availed themselves of this opportunity to make the feathers fly, albeit the weather was extremely cold and altogether unfavorable for outdoor pastimes. First on the list was a sweepstakes of five birds each, $5 entrance, 21 yards rise, 80 yards fall, 1¼oz. shot. Long Island Club rules to govern. Five participated, Chas. Townsend, Mr. Bohring and Dr. Ireland killing four apiece, while M. Chichester and T. Broadway peppered but three. The trio first mentioned then shot off the tie, first miss to go out, when Bohring and Ireland killed one each and divided first and second money, $25. A sweep of the same amount, with like conditions, $6 gate-money added, and the same number of Al. Bradley's once famous blue-reds. Also under his training, Nichols' fowls out-conditioned the blues two to one. The prospects are that a first-class main will grow out of this.

GEORGE BROWN, the Halifax, N. S., oarsman, was present at the skating carnival at Pictou Jan. 23, and received quite an ovation at the hands of his admiring countrymen. A number of friends residing there likewise attested their friendship for him, and admiration of his courage, pluck, skill and honesty, by presenting him with an elegant silver tea-service.

CURTIS AND PRATT, artists on steel, commenced an engagement at the Buffalo, N. Y., Rink on Saturday, Jan. 24, and remained there until the 31st ult., upon which evening a masquerade was to have been given. Their evolutions on skates elicited the admiration of the large numbers who nightly visited the rink.

THE REV. SAMUEL SCOVILLE, Henry Ward Beecher's son-in-law, has been a member of Rescue Hook and Ladder Company of Norwich, N. Y., since April 4, 1864, and foreman of that same company since June 3, 1872; and has been elected chief engineer of the Norwich Fire Department, and accepts the position.

A SPARRING, fencing, and wrestling entertainment was given by the professors and pupils of Wood's Gymnasium, No. 6 East Twenty-eighth street, this city, on Saturday evening, Jan. 31. The several exhibitions of these useful branches of physical education attested the fine skill of the performers, and afforded gratification to a large and select audience.

THE WRESTLING MATCH between James H. McLaughlin and Michael Whalen, announced as for $5,000, is to take place at San Francisco, Cal., Feb. 17. We learn that the final deposit was made good Jan. 31.

ELEVEN PIGEON-POPPERS contended for prizes of $50, $30 and $20 in gold (all extra money out of an entrance fee of $10 in currency to be divided equally among the winners) at S. S. Norcross' South Ferry Hotel, Camden, N. J., Jan. 22, the conditions being to shoot at ten single birds each, 21 yards rise, 80 yards fall, 1¼ oz. shot. Joseph Hanley scored all and won first prize and $40 currency, while Miles Johnson, Ed. Maher, V. Kerbaugh, J. Jordan, F. Kleinz and J. Tomlon killed nine each and divided second and third prizes, as also $80 currency. Wm. Schuyler was referee. About five hundred spectators were present, among whom the betting was quite brisk, with Johnson as first choice.

A NUMBER OF PROFESSIONAL SHOOTISTS contended for $100 in gold, and three purses made up of currency received for admission at Thompson's Hotel, Gloucester, N. J., Jan. 27, Rhode Island rules to govern, breech-loaders barred. There were eighteen entries, and Miles Johnson, W. Carson, J. Jordan, W. Reckless, J. Cornell and Ramsey each killed nine birds out of the ten shot at. It then being too dark to shoot off the tie, they divided the money.

A PIGEON MATCH for $50, twenty singles each, 21 yards rise, 80 yards boundary, took place at Riley's Ranche, near Washington, D. C., Jan. 24, between Jack Ferguson and W. Harris. The first-named won by a score of 18 to 7. Ferguson subsequently vanquished Chas. Williams in a match at ten singles each, same conditions; score, 8 to 7.

DR. ATEN AND MR. HICKOK defeated Warren Birdseye and Mr. Baylis in a match for $200, thirty birds a side, English rules, five traps, five yards apart, 30 yards rise, 80 yards fall, 1¼oz. shot, at Dexter's, East New York, Jan. 29. Score—Aten, 10; Hickok, 9; total, 19. Baylis, 10; Birdseye, 6; total, 16. Referee, T. Elmendorff.

WM. ABEL was victorious over J. H. Konefes in a match for a small stake, fifteen singles each, Chicago rules, shot at the Fair Grounds, Quincy, Ill., Jan. 19. Score, 13 to 12.

A GRAND STATE TOURNAMENT is to be held at Davenport, Iowa, during the present month. The number of pigeons provided will be 1,300, and a large amount of money will be given in prizes.

POKE PERRY AND ED. GERMAN shot at fifteen single birds each for $100 a side, at Al. Brother's, Camden, N. J., Jan. 26, the former winning by a score of 12 to 10.

FRANK KLEINZ defeated Saml. Smith in a match for $100, fifteen single birds each, at Mt. Holly, N. J., Jan. 26, Rhode Island rules to govern; score, 12 to 10.

THE GRAND NATIONAL SCHEUTZENFEST is to be held at Baltimore, Md., in August, continuing nine days. The prizes offered will, it is stated, aggregate $10,000.

THE TURF.

THE SOUTH CAROLINA JOCKEY CLUB.—Under the auspices of this time honored turf association, a four days' racing meeting is to take place over the old Washington Course in Charleston, on Feb. 25, 26, 27, 28, and the programme contains no fewer than thirteen events, the purses amounting to close on $5,000. Of this amount, two Northern turfmen, Messrs. Hoges Ball and L. A. Hitchcock, whose colors are well known on the Saratoga, Long Branch and Jerome Park Courses, have contributed $1,000 each, and their stables, along with many others, will be represented at the coming meeting, to give eclat to the revival. The last meeting held over the Washington Course was in Feb. 1861, when the flying four-year-old filly Albino beat Planet in the four mile heat race in two straight heats of 7:36, 7:42½, the fastest time recorded over this track. Since that time the war put a stop to racing in Charleston, although the Jockey Club has always continued in existence, and it is to be hoped that the time is not far distant when its former turf glories will be revived. The programme of the sport is as follows: First day.—Hurdle race, welter weights; two miles, over 8 hurdles; purse $200. Railroad Purse $300, for 3yr. olds, one mile and a half; Charleston Hotel Purse $300, two mile heats. Second day.—Two-Year-Old Purse $200, half a mile; All Age Purse $300, two miles; Mile Heats for all Ages Purse $250. Third day, Free Handicap Purse $200, one mile and quarter; Purse $200, mile dash for all ages, carrying 100lb each; Pavillion Hotel Purse $350, mile heats, for three-year-olds. Fourth day—Hurdle Handicap, two miles, eight hurdles, purse $350; Selling race, mile dash for all ages, purse $200; Consolation Purse $200, for all ages, dash of one mile; and Citizens' Sweepstakes, three-mile heats for all ages, $100 entrance, half forfeit, with $750 added by the Jockey Club; entries to close Feb. 20. The rules of the Maryland Jockey Club will govern all races. Ages of horses will date from May 1, as under the old system.

THE SAVANNAH, GA., JOCKEY CLUB MEETING.—The racing season of 1874 is inaugurated to-day (Tuesday) by the Spring Meeting of the Savannah Jockey Club, which will be continued over four consecutive days. While frost and snow now keep the horses in the Northern racing-stables confined to their stables, in the South mild, genial, Spring-like weather prevails, and the stables which have made their Winter quarters there have been enabled to exercise their horses daily without interruption, and thus give them the required training preparation for their forthcoming early engagements at Savannah, Charleston and other approaching race-meetings. The entries for the stakes to be run for at the Savannah Meeting, now in progress, have filled well, and a successful opening of the year's turf campaign is confidently anticipated.

DEATH OF TOM AIKEN.—This well known Southern racehorse, whose purchase by Mr. L. A. Hitchcock of Boston, Mass., two years last January, died suddenly on the Ten Broeck Course, Savannah, on Tuesday the 27th ult. Although he was not entered in any of the stakes now in progress there, he was being daily exercised, and would have run in the two and three-mile heat races. At the time of his death, he was being galloped around the track, when he stopped suddenly, reeled and fell to the ground, and expired almost immediately. The cause of his death was congestion of the lungs. Tom Aiken was a chestnut gelding, five years old, by John Aiken out of Likeness by Boston.

ARRIVAL OF ASTRAL.—The promising bay three-year-old colt Astral by Asteroid out of Laura White by Glencoe, owned by Messrs. Robinson & Morgan of Lexington, Ky., has arrived at the Nursery Farm, Babylon, L. I., where he will be trained along with Mr. Belmont's horses.

PEDESTRIANISM.

ED. MULLEN CHALLENGES ALL WALKERS.—We have received from one of Ed. Mullen's principal backers the sum of one hundred dollars, to be applied as a deposit for a ten-mile walking-match between Mullen and Bill Brown, or any other long or short strider. The anticipated meeting between Ed. and William has not yet come to pass, in consequence of the latter's mysterious silence, which greatly puzzles many of his friends, who have been accustomed to look upon him as well-nigh invincible. If his neglect to respond to Mullen's overtures for a match is due to the fact that the latter had not posted any money, this excuse is no longer valid, and Brown's admirers will expect him to promptly accept Ed.'s challenge, which is to walk from one to ten miles, for five hundred or one thousand dollars a side. Should the tall New Yorker not pick up the gauntlet, then the challenge remains open to anybody who possesses the nursery courage to meet the New Englander on the race-track. Mullen regrets exceedingly that he allowed himself to be drawn into the recent disreputable affair at Glass Hall, this city, and says that in future he will steer clear of anything which bears the impress of fraud. He wishes the public to distinctly understand that he will not again walk against his late opponent, but will act "always on the square, boys." Good enough! Mullen, who is now engaged in training Mr. White of the Ridgeway Athletic Club, called upon us Feb. 2, and appointed Friday, Feb. 6, between two and three o'clock P. M. as the time to meet Brown, or any other man, at this office, for the purpose of drawing up artices, etc.

C. WESTON AND FRED LUCAS have been matched to run one hundred yards, for $100, at Orange, N. J., on Monday, Feb. 16.

JAMES ADAMS, pedestrian, will hear of something to his advantage by calling at or sending his address to John Wood's Gymnasium, this city.

WE HAVE A LETTER for Harry Brooks.

COCKING.

FIGHT IN CONNECTICUT.

After a good deal of talk among the chicken fanciers of the Elm City in regard to the merits of their respective breeds of game fowls, Mr. Maher offered to make a main of seven or nine cocks, for $25 a battle and $100 the odd. James Kennedy accepted the defy, and after one or two meetings without an agreement being made, Maher offered to match three cocks for $50 a battle, rather than not have a fight this season. Kennedy accepted, and the date fixed for the main was the evening of Jan. 25. A select party assembled a few miles out of this city, and about 11 o'clock P. M. the trouble commenced.

First fight.—Maher sent in a blue-red blinker, 5lb; Kennedy a brown-red, 4lb 11oz. After a long and tedious fight of twenty-five minutes, the blinker croaked.

2. Maher a brown-red, 5lb; Kennedy a black-red, 5lb 1oz. This was a slashing fight. At the first buckle the black-red lost an eye, and shortly afterwards a wing was broken; but condition told, as he fought desperately and made his opponent run away in six minutes.

3. Maher a blue-red, 4lb 11oz: Kennedy a pyle, 4lb 11oz. This was short, as the pyle cut the blue-red down and killed him in three minutes. As the excitement had been great on both sides, a good deal of money changed hands. Kennedy's fowls were of G. B. Nichols' breeding. He also trained and handled them. Maher's fowls were of Al. Bradley's once famous blue-reds. Also under his training, Nichols' fowls out-conditioned the blues two to one. The prospects are that a first-class main will grow out of this.

CURLING.

CURLING MATCH.—NORTH vs. SOUTH.—On Tuesday, Jan. 27, the fourth annual contest for the Dalrymple medal, between members of the Grand National Curling Club of America, took place at the pond near the Seventy second-street entrance to Central Park. The opposing sides were composed of players from respectively north and south of the Clyde and Forth canals, Scotland, and as in the previous contests the play was admirable. Seventeen rinks, four men each side, were laid out on the ice, which was in poor condition, particularly during the last hour, when a portion of the pond was flooded. The match, which drew together quite a large concourse of spectators, was won by the southern players, as had been the three previous contests. The score is subjoined:

SOUTH.			NORTH.	
Rink.	*Skip.*	*Shots.*	*Skip.*	*Shots.*
1.	J. Templeton	36	W. Crawford	8
2.	M. Baxter	22	R. Downie	32
3.	R. Russell	28	A. Robertson	17
4.	P. Kirkwood	21	H. L. Butler	29
5.	Jas. Nichols	28	G. McKenzie	19
6.	D. Reid	33	A. Phillips	16
7.	A. McKnight	9	G. Frazer	23
8.	Jas. Peacock	31	W. Brander	8
9.	J. Kellock	19	Jno. Thompson	24
10.	J. Smith	33	D. Foulis	12
11.	G. Clemison	31	Jas. Stewart	13
12.	G. Grieves	20	P. Scott	21
13.	A. Dalrymple	25	S. McIntyre	21
14.	G. Everett	62	Jas. Dingwall	10
15.	D. Johnson	19	K. McPherson	26
16.	J. Dunlop	21	J. W. Thompson	16
17.	W. Hogg	9	R. A. McKnight	13
	Total	416	Total	317

It was four o'clock when the referee, A. Hoagland, president of the Grand National and St. Andrews Clubs, called game, the contest having occupied nearly four hours. J. L. Hamilton acted as scorer. Rink No. 1, composed of members of the New York Caledonian Club, having made the largest score, the medal was presented to them by Mr. Hoagland; J. L. Hamilton receiving the trophy on behalf of the club, and responding to Mr. Hoagland's remarks with a speech patterned after President Grant's style—brief and to the point. The president then presented to J. Templeton, skip of the winning rink, a small blue silk flag, bearing the monogram G. N. C. C., surrounded by a wreath of scorns and thistles, he having made the best individual score. A supper at the Park Casino brought to a close the day's festivities.

FAST TIME.—EDITOR NEW YORK CLIPPER.—"Who first doubled the Cape of Good Hope?" I have put this question, knowing that the answer would be Vasco de Gama. I know he has the credit of it, but there is a prior claimant for the honor, and that is Jonah. He embarked in the Mediterranean, steered westward, through the straits of Gibraltar, along the west of Africa, around the Cape of Good Hope into the Indian Ocean, to the Arabian Sea, into the Persian Gulf, up the river Tigris, past Bagdad and other places, without stopping, until he came to Nineveh, where he was discharged; making the round trip of some 18,000 miles in 72 hours.
WM. GRIFFITHS.

THE ENGLISH CRICKETERS IN AUSTRALIA.—From *Bell's Life* of Jan. 17 we learn that the English eleven, under the captaincy of W. G. Grace, have sustained another defeat, almost as disastrous as in their first match. It appears from the telegrams, they commenced a match on the 9th of January against twenty-two of the Stawell Cricket Club, and the eleven, who went in first, only scored 43 against a total of 71 made by the Stawell Club. On the following day play was resumed, and in the end the Twenty-two won the match, with ten wickets to go down.

A FIGHT occurred at East Walker River, Nevada, about a fortnight ago, which Eastern sportingmen would have given something to see. A dog only eight months old pursued a Rocky Mountain lynx into the river. The lynx was four feet long and over two feet high. They fought under the water for about five yards, when they came to the surface. They let go their holds and went down again. When they came up the dog had killed the lynx.

AMUSEMENTS.

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is at liberty to engage for tenting season of 1874, together with his Circassian girl and a pet pony. Have good paintings. Address H. BALLOU,
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HARRY AND FANNIE WOOD,
Character Change Vocalists and General Performers, have been engaged by the Pullman Bros. for the Forepaugh's Show the coming season. All letters addressed to 85 Chestnut st., Toronto, Canada. 45-1t

WANTED:
AT SMITH'S OPERA-HOUSE, East Saginaw, Mich., for the opening, Feb. 26, a Musician that can play second violin in orchestra and baritone in band. None but first-class people need apply. 45-2t*

WOOD AND STRAW
INSTRUMENTS, 2½ octaves, with semitones, made to order by CHARLES A. CRUX, who is now playing it with great success at the Union-Square Theatre. Tuning guaranteed perfect. Address him, No. 13 Third street, New York. 45-1t*

TO SIDESHOW MANAGERS.—
ROBERT P. WILLIAMS, talker, and ZUELA ALMOLEATH, Circassian, desire engagement for the coming tenting season. Traveled the two last seasons with Reid, Crosby & Co. For character and ability we refer to Henry Barnum, Col. G. D. Chamberlin, Giles Gossett. Address ROBT. P. WILLIAMS, Galesburg, Ill. 45-2t*

JAMES ROWLAND CAN BE
engaged for his great Horizontal Bar and Trapeze Acts. Address Ulman's Opera-house, Williamsport, Pa.
P. S.—Would like to correspond with responsible circus manager for tenting season. 47-2t*

FOR SALE, A DIORAMA OF
AUSTRALIA, illustrative of convict and emigrant life. The two largest lenses, and the most perfect ones in this country. Has never been exhibited in America. Apply to
45-1t* R. ONDERDONK, 405 Grand st., N. Y.

WANTED IMMEDIATELY,
A boy 17 or 18, who can play piano, for traveling company. Five weeks' engagement. Address, stating lowest salary, until Feb. 8, BILLY DEVOE, Logansport, Ind. [1*

SMITH'S OPERA-HOUSE,
EAST SAGINAW, MICH.,
will reopen Feb. 23. Parties people engaged for the opening will please send their business in time for the opening.
WANTED, A FEW GOOD MEN.
45-1t* WM. B. SMITH, Proprietor.

MINIATURE THEATRES,
with Shadow Pantomime, all complete. A new amusement for the family circle for the long Winter nights. $2.00 per doz. to the trade. Send 25c. for sample one.
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GILBERT CREW, COMIC VOCALIST, Ventriloquist and Solo Instrumentalist, and MISS KATE CLIFTON, the celebrated Comic Vocalist, from England, at liberty after Feb. 15. Address Postoffice, New Haven, Ct. "Portsmouth, Jan. 15, '74. This certifies that Mr. Gilbert Crew has faithfully fulfilled an engagement with us since Dec. 8, '73. He is an artist of rare excellence. WILSON & CLARKE." 45-1t*

ABELARDO LOWANDE,
SOMERSAULT RIDER,
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30 FIRST-CLASS LADIES FOR
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Mlle. ZOE ZEONETTI being very ill at her home in Rushford, and unable to fill any engagements with her partner, Mons. Reveni, he would like to get a male partner in top-mounting in brother acts and light business in trapeze. Address MONS. REVENI,
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JANUARY the 29th, 1874.

$300.
Licence is hearby granted to earn A The Brennens to hold A Publick Entertainment in The Block Hall on The Above Date For one Naught For Which the have Paid the Sum of Three Dollars LAWRENC BAYLON
For the Sillect Men of Blackston.
Received payment.
F. B. EXTER, Constable of Blockston.
Fees for service, 50 cents. 45-1t

OPERA HALL,
PRINCETON, ILL.,
on the line of C. B. and Q. R. R., 105 miles west of Chicago, is the finest public hall between Princeton and Chicago, Vesuvian candlesticks, disappearing card packs, enchanted tambourines, also a new, novel illusion, the enchanted pianchette, a mysterious piece of apparatus for vanishing coins or rings. Price, $1.50; mail free. Also just out, our newly improved Wizard's Cabinet, No. 3, contains magicians' opening and concluding speeches, apparatus for six tricks and instructions for sixteen others, all mailed free for 30 cents. Davenport rope trick, 7 cents. Inclose stamp for illustrated catalogues. W. J. JUDD, 131 Henry street, New York. 45-3t*

NOTICE TO THE PROFESSION.
$100. O. Y. Arnold, leader of brass-band and orchestra, will hereafter be known as Ole Allerup. Address all communications care of CLIPPER office. OLE ALLERUP. [*
45-4t Box 77, Parsons, Kansas.

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624 BROADWAY, 624
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All First-class Artists, Combinations, etc., having open dates will find it to their advantage to apply to the several dramatic agents, or apply to GEO. H. TYLER,
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EVERY AFTERNOON AND EVENING,
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and the interesting and instructive novelties of
THE LECTORIUM,
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All entertainments are under the direction of
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OPINIONS OF THE PRESS.
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ROSE WOOD,
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WITH ORIGINAL PLAYS,
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STAGE MANAGER AND COMEDIAN WITH
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FROM ROBINSON'S OPERA-HOUSE,
Can be engaged for season of 1874 and 1875.
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SINGS AND DANCES
45-1t COL T. ALLSTON BROWN.

IMPORTANT NOTICE TO
Managers and all parties who may be concerned:
I warn all parties from producing or performing my drama of "Marked for Life, or the Missing Finger." The sole right of doing so at present belongs to Mr. Sidney C. France. All others using Mr. France's or the above play without special contract signed by myself are liable to imprisonment and the damages that protect copyrights, etc. Knowing Mr. France has the sole right to "Marked for Life," I will at once prosecute all others. FRANK DUMONT.
N. B.—The success of MR. FRANCE in "Marked for Life" has been very great. Managers wishing to secure him will please write the undersigned. Excellent printing and of great variety.
45-1t COL T. ALLSTON BROWN.

CHARLES BAXTER, CHARACTERISTIQUE VOCALIST AND DANCER, who has just arrived from Europe, can be secured for first-class Variety Halls, through COL. T. ALLSTON BROWN. [1t

ELLA WESNER CLOSES HER
three months' engagement in San Francisco on Jan. 31, and opens at Theatre Comique, New York Feb. 9. Time all filled this season, excepting four weeks. Managers wishing her services will save time by addressing only the undersigned, otherwise no notice is taken of applications. [45-1t] COL T. ALLSTON BROWN.

THE REMILELSBERG SISTERS, PREMIERE DANSEUSES, can be engaged through COL. T. ALLSTON BROWN. 45-1t

WASH NORTON,
THE GREAT SPECIALTY
AND
VERSATILE ARTIST,
NOW WITH
E. L. BREMOND, Esq.,
PROPRIETOR OF
THEATRE COMIQUE,
GALVESTON,
AND OF
BREMOND'S MINSTRELS.
SEE OPINIONS OF THE PRESS.
After a banjo fantasie by Norton, the finale of the evening, a burlesque on opera, was given by the full company. It was simply piling on the agony of laughter, and gave full play to the excellent soprano voice of Norton, who rendered the different opera airs in its composition with fine effect.—THE DAILY JOURNAL, AUSTIN, TEXAS, JAN. 7, 1874.
The "Prima Donna" of Norton is one of those side-splitting burlesques that are perfectly irresistible in their funny drollery.—DAILY EXAMINER, WACO, TEXAS, JAN. 21.
In our opinion the Prima Donna impersonations of Wash Norton and his "Silver Belt" jig cannot be surpassed. His falsetto voice is perfect, wonderful.—DAILY ADVANCE, WACO, TEXAS, JAN. 21.
Norton, on his end, was rich in humor, and artistic, and didn't forget that fun was what was required of him, which he furbished in an uninterrupted tide, and the Prima Donna impersonations of Norton were as screamingly funny as his Tyrolean warbling was infinitely sweet. Having done so well in the two parts just mentioned, he, of course, could not fail in his jig dancing, in which he was called out twice.—THE DAILY HERALD, DALLAS, TEXAS, JAN. 24.

MR. NORTON
Will be in Denison, Texas, on or about the 16th of February. 45-1t*

THE
VICTORELLI F

A STORY OF JOHN T.

WRITTEN FOR THE NEW YORK CLIPPER.

John Thompson lived in Market street,
A worthy man was he;
But, oh! Maria T., his wife,
Was fond of quarrel, bother and strife,
And led poor John an awful life,
As you will plainly see.

For John was fond of balls and shows,
And so was Mrs. T.,
And every week, on Wednesday night,
This couple had an awful fight,
To settle which one had best right
Each new play for to see.

Fortune, the jade, had been unkind
To this poor man, John T.;
For he was out all day at work,
A journeyman bricklayer's clerk,
A duty which he dared not shirk,
Through fear discharged he'd be.

His clerkship only brought him in
Twelve dollars clear each week,
Of which he one for lager spent,
The rest his wife got, every cent,
And used herself! (they paid no rent);
Now, hadn't she a cheek?

She met her husband at the door,
When he came home one night,
With "Come in, you brute, now what kept you so?
Get supper where you can. I'll go
To see the Colosseum show,
Called 'Paris by Moonlight.'"

Now, John was hungry, tired and mad,
When thus Maria spoke,
So when she had gone out to see
This show, he made an effigy
As like himself as like could be,
And hung it up to the door.

He then did hide beneath the bed,
Where he could see his wife;
When she came in she saw with dread
John T., as she supposed, quite dead.
"O John, dear John," she wildly said,
"Come back to me and life."

When John, beneath the bed, heard this
And saw her grief sincere,
He quick crawled out, embraced his wife—
He loved her spite of all their strife—
And now pals, too, called him her life,
Her John, her Hub, her dear.

Now all young married folks give ear
And list to what I say;
If 'twirt you there should be dispute,
Don't call each other names or bruise,
But rather quiet be, and mute,
Till each to each gives way.

New York, Jan. 21, 1874. JAY BROOK.

THE LAPIDARY OF NUREMBERG:

A WONDERFUL CHRONICLE,

Compiled from the Manuscripts of a Patient in Bedlam,

AND WRITTEN FOR THE NEW YORK CLIPPER,

BY AN EMINENT PHYSICIAN.

CHAPTER XVIII.

AN HONEST MAN BOUGHT WITH 2,500,000 FRANCS.

"Monsieur Warden," shrieked the convict, in a tone of bitter agony, "order me the lash, chains, starvation—what you will—but oh! taunt me not with my illegitimate birth!"

"Monsieur Legendre," said Achilles calmly, "though there is a dreadful secret connected with your life, you are not an illegitimate child, but one born in holy wedlock; and the prefect of Paris is aware, as well as myself, that you were in possession of your rights you might associate with the most noble families in France. This information I give you in confidence, and trusting that you will never breathe what I have revealed to a living soul. Only be prudent, and there is still good-fortune in store for you."

Jacques sank upon his knees, while the tears fairly streamed down his haggard cheeks.

"O monsieur!" he said, clasping his hands, heavy with iron gyves, "since you tell me I was born in wedlock, the darkest shadow of my wild and stormy life is clearing up. Oh! now I desire to live—to be free—wash out the crimes I have committed with good deeds—because I can repeat the holy word 'mother' and not feel the blush of shame tingling my cheek. Pardon, pardon, monsieur, for the bitter threats I lately used, for I am very penitent, and would not harm a worm."

"I believe I can trust you, my poor fellow, and I will now go for the smith and order him to take off your irons."

"Do not stay long, monsieur, for they chafe me sorely. I do not remember of their ever hurting me so before; and if I am not transgressing the rules, please leave me the light until you return."

"I will do so as soon as I have found the staircase."

"I know that such a request from my lips sounds strange to you, monsieur; but since I desire to live, I am afraid to be alone in the dark."

Nothing could be more astonishing than the great change Achilles had wrought in the incorrigible convict in so short a time. He had been fearless and defiant, and the Titan, with a single word, had brought him to humility and obedience. He dreaded the darkness, fearing that spectres might gather around him in the gloom; and when Achilles set down the lamp and gave him a look of sympathy, he felt the deepest gratitude, and would have yielded up his life, if necessary, for the new warden.

When Achilles gave the order to the smith and told him that the Hyena was to be immediately unchained, the worthy mechanic was at first disposed to doubt his senses; but, seeing that he who had the right and must be obeyed was thoroughly in earnest, he ventured to remonstrate:

"Pardon, all our lives will be in jeopardy. I would not answer for your own, monsieur; for a wild beast cares no more for a warden, than for an ordinary man. Think again, I implore. If the order must be obeyed, I require three or four strong men to assist in my work."

"You will have no need for additional help, for Monsieur Jacques Legendre is as quiet as a lamb. I tamed him by a pet system of my own, which I may get a patent for one of these days, though at present I shall keep the secret. Come, there is no time to lose; for the poor fellow must no longer be free. You see," he continued, taking his watch from his pocket, and noting the time, "it is now a quarter to two, and at three Monsieur Legendre dines with me by appointment. I allow half an hour to unrivet the heavy irons with which he has been loaded, and three-quarters to shave, bathe, and change his apparel."

The smith had no inclination to remonstrate further, for he desired to be on friendly terms with the man who had so easily tamed the Hyena.

Achilles was a bachelor as yet, since filling his present position, had lived alone. A single attendant was sufficient to supply his frugal wants. His cook on the present occasion, having unlimited orders, ransacked the markets of Marseilles, and the feast which was spread precisely as the clock struck three would have reflected credit on the best restaurant in Paris.

Jacques Legendre, free from his irons, clad respectably, and fresh from the hands of the barber, looked vastly different, though still pale, emaciated and hollow-eyed, from the convict confined in the dark and gloomy cell beneath the bathos below the light and airy dining-room. His eyes were reddened with weeping, and, like a madman when the fit has passed off, he was so weak that he was forced to lean upon the arm of one of the keepers. Achilles received the attendant with a smile upon them at table, and ordered the wondering waiter to withdraw. There were grave articles to be discussed, aside from the delicacies of the season, not proper for a third party to hear, however humble his condition. At the proper moment Achilles was to tell Jacques all; but this when he had reserve with him from which him—the names of his mother and brother. He was legitimate and noble born. This piece of information had made him docile and obedient where the chain and lash had failed.

But Jacques was longing to hear more. Achilles never had much to say during his meals, and the conversation on this occasion was limited to a few ordinary remarks, until, finally, Jacques could restrain his curiosity no longer, and asked the name of his parents.

"Monsieur Legendre, any other question you can ask me I will reply to with pleasure; but, by order of the prefect of Paris, I must reserve that secret till a month hence."

"You cannot imagine the terrible suspense I shall endure till then; and, besides, I intend to try and pray, and I should like to breathe their dear names in my supplications. Be merciful, monsieur, and let me know the truth at once."

"I have sworn to fulfill Monsieur the Prefect's instructions to the letter, and I dare not disobey. Contain yourself, and rest assured that everything shall be done to promote your happiness till the favorable moment arrives. Henceforth you are to dine with me, and I shall see that your cell is provided with the articles which a gentleman needs to arrange his dressing-table. If you wish to read, any papers or books you may desire shall be furnished, and you can add to the flavor of your literature a chibouk of prime Turkish tobacco, or a choice cigar."

"And yet I am a criminal of the deepest dye, and undeserving of your generosity."

"Monsieur Legendre," said Achilles, "the prefect of Paris has one grand idea. Man does not make the circumstances, but circumstances the man. Deprived of your just rights, and with such tutors as Papa Lamberi and Gretchen, you became criminal, and fell into the clutches of the law. Now, Monsieur the Prefect cannot set you free at present, for such an act is without precedent, and would peril his position, aside from being dangerous to yourself; for, believe me, there are only five people in the world who know that at Nuremberg you stole a diamond valued at three million francs."

"Monsieur, how will you account to the authorities for the unusual kindness I receive at your hands?"

"By impressing upon the public that you are insane. I have already consulted some of the most learned Marseilles doctors on the point, and have their certificates that you are demented, and that, in fact, your mind has been nearly wrecked by the harsh treatment you have received. Now, Monsieur the Prefect has given me the authority to exercise the utmost kindness in your unusual case. Possibly he has his reasons, of which the public are in the dark. To be plain with you, the system I have adopted in your favor is very liberally paid for. When in the dungeon, if you remember, I said that you had a rich and powerful friend, who, for the nonce, must remain unknown. My advice is that, for the present, you simulate insanity in its incipient stages. While in my company, and when there is no one else present, act as merry and be as talkative as you please; but to everyone else who may address you, assume a morose and distant manner. My plan is that your reputation should seem gradual, and a month hence I shall take special care that you are not troubled with a relapse. Briefly, I believe we thoroughly understand each other; but, in conclusion, I would say, this hock is excellent, and the grapes and peaches are of superior quality. Moderation is essential to the present state of your health; but as for the rest of the sentence was lost. Achilles being too busy with the fruit and the bottle for further conversation.

When the dessert was over, the new warden conducted the favored convict to a cell, such as was sometimes devoted to prisoners of high rank accused of treason and like offenses. There was a window that opened upon the yard in the rear of the prison, and the cell was neatly, even handsomely furnished.

"Does everything please you?" said Achilles pleasantly.

"Beyond measure. I have no language to express my thanks."

"I have done the best that circumstances would admit, to merit your approbation. You take dinner with me daily, but your other meals are to be served here, at any hour you desire. When you wish for anything, ring the small bell on your dressing-case, and an attendent will instantly answer the summons. I have no fear of your trying to escape, so I shall leave the door of your cell unlocked, though you can bolt it inside, if you so desire. Adieu, monsieur, and pleasant dreams."

The Persian poet Hafiz speaks of a drug that transported those who partook of it to the portals of Paradise; but no medicament ever changed a man's position in life from chains and darkness to light, air, and the golden promise of freedom, swifter than the potent words of Achilles. Day followed day, and still his treatment continued the same. The faculty were astounded, and muttered among themselves: "What a foolish fellow the new warden is! He must be spending his whole salary in treating a housebreaker like a prince. Monsieur Achilles is following a chimera." But the month was fast rolling round, and the object of their criticism could afford to laugh in his sleeve. Sometimes his huge, Titan face would grow red with a suppressed chuckle, as he drew from his pocketbook a letter post-marked Vienna, which he seemed to take especial delight in reading over and over again. Though he was too tall for such a purpose, if anyone had peered over his shoulder he might have read: "Spare nothing that money can furnish to render my dear brother happy till the favorable moment arrive. You can draw on Lafitte of Paris for a million, or more, if necessary. The same amount is also subject to your order at Rothchilds' of Frankfort, and Josephs' of Milan. I have worn my diamond in public, and satisfy those who are interested in the affair that it was recovered by practicing the plan of Monsieur Vidocq. The day before you set sail for America the promised five million francs shall be forthcoming. Till then, farewell."

Achilles never intimated to his prisoner the contents of the note the perusal of which gave him so much pleasure. He was an honest man—uncommonly so, as the world goes; but the Duke de Richelieu and Monsieur the Prefect, when they asserted that "all men have their price," were correct. Achilles rated his integrity very high, but the Count D'E—— purchased him for two and a half millions, the precise value of the family jewel he had assisted in recovering.

The time was up, and at midnight he stood upon the quay with Jacques Legendre, and they were both about to bid adieu to Marseilles forever. A boat's crew were waiting for them, and every man wield. 4 a muffled oar. The boat was also painted as black as the shadows that hovered over the city or the clouds that hung like a funeral pall over the dark waters. As they leaped on board, a light breeze sprang up, as if fortune were favoring their endeavors to escape. The crew bent to their work, and in less than half an hour they were safe on board of a sharp, trim-built schooner bearing the happy name of "The Bride of the Sea." As the sails began to fill, the deep booming of the prison alarm-gun pealed over the waters; but their pursuers were too late, for the schooner was flying along at a rate that defied pursuit. Then the Titan took Jacques by the hand and said:

"Allow me to congratulate you as the twin brother of the generous and noble Count de E——, who has given me five million francs to divide equally between us, that we may try to better our fortunes in the new world. *Vive l'America!*"

"Noble born! legitimate! wealthy! free!"

Such a weight of glad tidings was too much to bear, and Jacques Legendre fainted in the arms of his preserver.

CHAPTER XIX.

THE BREWER'S DAUGHTER BECOMES A COUNTESS.

When the chief-magistrate of Nuremberg received the information that the Count D'E—— again possessed his splendid diamond, my father was instantly set at liberty. He left the prison with no stain resting on his character. Yet the trial to which for a time he had been subjected weighed as well as heavily on his mind. Many, distant, and suspicious even of his former most intimate friends. One thing troubled him greatly. The prefect of Paris, the magistrate of Nuremberg and the Count D'E—— pronounced him guiltless, and the mystery that clouded his mind was, how they could, under the circumstances, arrive at such a conclusion. Yet every overture on the Count D'E——'s part for a reconciliation was met with a bluff repulse on my father's part.

Through drawing a lucky number, I was saved from the conscription, and it was my father's desire that I should finish my education at Wittemburg. I resolved to be prudent, and to study hard. I heard from Susette on several occasions. She had not yet appeared in public, but her private triumphs were noted by the press as wonderful; press and critics unanimously in favor of a voice as sweet and powerful as Malin's, when that great artiste entranced the musical world. Susette must have been grand, for all this was said of her when Europe was ringing with the knell of war. For her sake I resolved to wrestle with learning as Jacob strove with the angel; for she had promised me brother, and I knew nothing on earth to live for save to mount the ladder of fame beside her. Brother! I would have given worlds for a nearer and dearer title—the one I dreaded daily to hear of her bestowing on my patrician rival, though I knew such an event was sure to come at last.

At home my schooling was sadly neglected, but I learned as if by intuition. While my competitors were plodding over sentences, I devoured pages. No one who knew me denied my being precocious at 16 years.

At Wittemburg I soon became a favorite, and the professors were prodigal in my praise. I wore my stock away, and my shoes were constantly unlaced and mouldy. I took scarcely the time to sleep, much less to arrange my toilet; and even when my eyes grew weary and slumber came, I would actually grappling with the warriors of the past as the Hebrew champion Samson charged upon the Philistines. Spite of the nauseous flattery which ruins many a young man, I was really ambitious to travel the high road to learning, and I made progress of which my father informed me by letter he felt proud.

I shall never forget the cold March morning when a fellow-student placed in my hand a newspaper that he had recently received from Vienna, with the remark:

"There is a piece of intelligence that, I think, will interest you, Rudolf. England is arming to the teeth, and threatens to repeat the lesson Napoleon learned at Moscow. There will be warm work presently. The island mastiffs are of the same breed as those who conquered the hitherto invincible Soult on the banks of the Garonne."

Fritz, who gave me this piece of information, was good-natured, but a pest, who was constantly interfering with my studies. He was one of those mediocrities who never have to take a prize, but always declare they could if they liked. Being also wedded to tobocco, he smoked as incessantly as a limekiln.

"Well, what think you, comrade," he continued, "of the situation?"

"I am hardly competent to judge, though the usurper——"

"Meaning Napoleon."

"Bonaparte the Corsican, who broke his faith with the government of France at Elba (how can I state my views, if you keep on interrupting me, my dear fellow?), is nothing, after all, but a great plagiarist who has certainly run his tether."

"And you have a brother fighting under the eagles of France!" said Fritz, holding up both hands with astonishment.

"Ought such a thing so very wonderful? Are we not all children of Adam?—though Strauss and Mirabeau scout the idea of their having originated from the same stock as the Dyaks of Borneo or the sable man-eaters of Soudan. Herman has been brought back to the trade of war, and is ambitious of wearing the epaulettes of a general."

"You can always crush me with your logic, Rudolf; but be reasonable. Napoleon, though you style him a usurper, is still a wonderful man. Only to think of his leading an army over the Alps."

"Imitating Hanibal, my dear fellow, are you not?"

"But everyone admits he improved on the original plan of the Carthaginian."

"Which is quite plausible, considering that the world advances. But, Fritz, you must admit he is a plagiarist as regards his faith, which the Allies have decided as Punic."

"I have not the brains to carry on an argument with you, Rudolf; but I am forced to admire Napoleon for his grand purposes. Witness how he has made and unmade kings; and should he prove victorious over his enemies in the coming strife, will not France tower among the nations of the earth, and her war-like Emperor reline a new chart for Europe?"

"As Alexander did for Asia, when nothing checked his tide of conquest, save his inability to drain the cup of Hercules twice. If ghosts ever are merry, how Clytas must have enjoyed the scene of the world-conqueror gasping and strangling in the arms of Death like a drunken clown! Rivers of blood, myriads of treasure, and hecatombs of lives lost to gratify the ambition of a mortal who desired to sway the destinies of the known world, when he had not the power to rule himself. Mark the result. In less than a generation Macedonia shrank to its former dimensions. Civilization is indebted to France for turning the Saracen tide at Tours, which threatened to overwhelm Christendom, and grateful nations acknowledge the right of her domain from the Rhine to the Pyrenees, her natural boundaries. Peace within these limits has been offered by the Allies, and rejected by Bonaparte. He forgets Lutzen and Moscow, but may live to repent his obstinacy."

"I cannot positively say that I quite understand you, my friend," said Fritz, as he rose to take his departure; "but you seem to prove your position. You always was as deep as that well which conceals truth at its bottom; and when you turn the windlass of your memory, up comes the lurking draught. I could become one of the literati if I tried hard, but at present my time is fully occupied in coloring my meerschaum, and practicing with the foils. And so, *bon jour* till supper."

I felt rather relieved when he was gone, for I had several pages of logic to master before bedtime, and I also desired to peruse the late Vienna papers. Spite of the cloud of war which threatend the Austrian capital, some of their columns were devoted to literature and the fine arts. The northern hive which, under the banner of the eagle, swarmed the plains of Italy, recrossed the Danube impressed with a holy reverence for poetry and music. Their origin is divine. At the dawn of creation "the morning stars sang together," and the golden harps of the seraphim sound on high a perpetual anthem of praise. In like manner, when the Muses descend to earth, Music advancing northward with its soul-charming influence seemed to baptize the brave Teutonic race, and the result was the advent of a Handel, a Haydn and a Mozart. Since the grand oratorio of "The Creation" startled the world of art to its broad confines, every German is a worshiper at the shrine of Music.

At Vienna the freedom of the press was shackled in 1815, and war news was especially interdicted. While armies advanced, and the storm-clouds of havoc and slaughter threatened to jar a large portion of the known world, the press was fearfully dull and monotonous. When Susette Waghoner's name appeared in type, it was like an oasis in the desert of my being. I glanced over the journal listlessly, determined to reserve the column devoted to literature and the fine arts until the last. I read:

Otto Von Bernstein, the celebrated ornithologist, maintains that carrier-pigeons would be of great benefit on the battle-field, as the news of victory or defeat can be conveyed by those intelligent birds swifter than by any other means. Monsieur Von Bernstein's idea is worthy of consideration.

The army contract for tents and saddle-cloths has been awarded by the Government to the well-known firm of Abednego & Nordecai. This worthy firm have received several other large contracts from the same source, and they are highly commended for their just and honorable dealings.

Since the useful appliance of steam power for the propelling of river-craft brought to such a successful issue by one Robert Fulton, a citizen of the United States of America, many enthusiasts predict that large vessels will yet cross the Atlantic by the same agent. A few sanguine, insane enough to conjecture that steam carriages can be propelled on the land. While we honor the worthy American as a true benefactor of mankind, we can but smile at those individuals who allow their love of the marvelous to get the better of their reason.

At Lofoden, Norway, a fisherman recently took in his net a porpoise-like fish, although somewhat, the specimen is of the greatest rarity. Jans Orlof, a well-known sawan at Bergen, secured the rare prize, and he pronounces it a genuine mermaid, such as is described in several ancient authors. From the waist upward the form and features of this wonderful fish bear a striking resemblance to the human race. The stories of these tenderhearts being acquainted with the use of mirrors and combing their hair are entirely fabulous.

We understand that the edict of the usurper Bonaparte to raise conscripts in the provinces of Alsace and Lorraine is causing a reign of terror among the inhabitants. His Russian campaign is not forgotten. Every household is obliged to yield its percentage of human life as food for the cannon and sabre, in order to gratify his insatiable ambition. The little Corsican is ennions of wearing the iron crown of Charlemagne. During his sojourn at Elba he should have perused Æsop, and profited by the story of the ass, who clad himself in the lion's skin.

The above items, which I read over dreamily, seemed flat and unprofitable, particularly as I was bewildered by the third Punic War and the sacking of Carthage. I was gifted with the faculty of gathering the meaning of an ordinary page of printed matter at a glance; but suddenly, as I glanced over the column devoted to music and the drama, I beheld Susette Waghoner's name, and the announcement of her marriage with the Count D'E——!

My jewel was lost to me forever, and the lines clogged together, while the room appeared to be spinning round. I felt I was about to rehearse the scene when she told me to whom she had plighted her vows. I tore open my vest and rushed to the window, gasping for breath. The fresh breeze revived me, and I took courage to continue the paragraph that depicted their dream of bliss, but poured a flood of woe upon my stricken heart. Her beauty, qualities, dress, and bridal presents were dwelt upon with rapture by the author of the article, as though he believed that the sanctity surrounding wedlock should dazzle with the glare of a carnival to win the applause of the million. I felt the shock keenly, and was undoubtedly prejudiced. Custom has since taught me that "beauty unadorned is adorned the most" is a mere poetical myth, and will not stand the test of criticism.

As an artiste destined to appear shortly on the lyric boards Susette was a fair target for the subtle shafts of jealousy; but I felt confident that the Countess D'E—— would wear her honors bravely, and would need no hired claquers to applaud. The tongue of scandal and the frown of envy might have crushed the aspiring genius of Susette Waghoner as the daughter of an humble Nuremberg brewer, but they were dazzled to silence by the splendor surrounding the Countess D'E——.

Her principal bridal present was a carcanet of brilliants, in which figured conspicuously the seventy-caret gem that had caused so much woe to me and mine. They proposed (thus read the paper) to pass their honeymoon in Italy, on the banks of the Arno, where the Count D'E—— had recently purchased a handsome estate.

With the firmness of a martyr at the stake I read the title-page of their happiness through to the last line, and then, for many a long weary week, my brain wandered, and all was darkness and oblivion. When I recovered consciousness, those who had watched by my pillow told me I had continually babbled her name; and then I knew that, like another Orpheus, I had invaded the realms of gloom in search of my lost Eurydice

TO BE CONTINUED.

IN "QUAD."

WRITTEN FOR THE NEW YORK CLIPPER.

[The following acrostic was composed by an old New York compositor while serving a term of thirty days in Fitchburg, for the heinous crime of drinking one glass of "white beer" in front of the purhtanical and moral commonwealth of Massachusetts.]

Farewell, old cell behind whose grated door
I've spent full many a dull and lonely hour;
Till night, at length, let in the curtain of sleep
Close round my cot, well hid from worldly view.
Here, wrapped in slumber's soft embrace,
Banished was care, forgotten was distress,
Until old Sol, with radiant lustre shone
Refulgent splendor on the floors of stone.
Gone are the days we've spent on bread and punch,
Hot rolls and coffee formed my morning lunch;
Or, when dead broke, to get a hitch, I'd hang
Up some bartender with my gift of slang.
Since then how many times have I seen the checkered lot—
Egg-nog and whiskey are things now forgot;
Old burnt crust coffee, now, bean-soup and bread,
Fresh milk and lunch, and corn-fritters to bed.
Coffee no more—nor bean-soup twice a week—
Or other *diabtics*—of which I will not speak—
Roast beef and corned, potatoes too, galore,
Rump steak-and-onions is what I adore.
Even now, I see, as Future lifts the veil,
Clearly the day that ends this long travail.
Then look I daily on dates my exit forth
Into free air, to value well its worth—
Old friends and partners, here I now resign;
No mush hereafter, NUMBER 59.

"ON THE ROAD"

WRITTEN FOR THE NEW YORK CLIPPER,

BY CHAS. M. CONNOLLY ("NICK SLAETER.")

"Come, wake up, in there! Wa-a-ake up, d'ye hear?"

"All right!"

"Wake up! Train starts in ten minutes; so wa-a-ke up!"

"All r-right, I say! I'm a-gettin up, I tell you; so stop your old racket!"

Tumble out of bed—nice warm bed—into the cold, frightfully cold room. Swear a while at anything, and then frantically clutch clothes and crawl into them with as very few garments on as you can. Splash pure cold water over your face; annoy your head with same preparation; scrape down your hair a little; and shiver, puff and swear continually. Have a lively swear when time comes for pinning collar, and burn your tongue with hot words when forced to crawl under bed for shoe. All fixed at last. Get down-stairs. Company all ready. Off we go into omnibus. Queer-looking party as we appear in that omnibus. None of us entirely awake, and none of us apparently very ambitious about anything. Each of the "combination" giving unmistakable symptoms of "early closing," and fields of the "Combination" bobbing around in particularly reckless manner. After few moments' rough bumping, reach depot; then enter train—some "through" train from somewhere else, and consequently well filled with passengers. Keep feet, if you can readily be distinguished by well-practiced noses before car-door is open. Crowd in; seats apparently all taken; passengers seemingly *very* sound asleep, just now.

"Please, sir, is this seat occupied?"

This to a recumbent gent who has stowed his head and top part of body in one seat, and then carelessly spilled his legs over another. The question brings a terrific snore. Try again:

"My good friend, would you oblige me by ——?"

Another terrific snore interrupts our exceedingly polite request. Evidently this gent won't affect this chap; must adopt different tactics. Call our rough, bass voice into requisition, and remark savagely:

"S-s-a-ay, you jest git your big feet off o' this ere seat, and let me sit down, d'ye hear?"

Ah! this touches sleepy gent, who awakens splendidly, and obligingly dumps his powerful hoofs on the floor, whereupon we sink into seat. Company finally settled. Few hours' ride before us. Now for a quiet little snooze. This thought apparently strikes all the company, as all proceed to act on it. Ladies extemporize pillows with satchels and shawls, gracefully roll and pack themselves into small bundles, and are soon dreaming of future successes and "hits" in which they are *sure* to figure prominently. Nature kindly lays down his velvet cloak on a Broadway crossing, on a rainy day, for Victoria Woodhull to pass over on.

Imagine Marc Antony kissing Cleopatra with an Elizabethan ruff on, and then rubbing his face with alum to stop the flow of blood.

Imagine Peter the Great getting up in the night barefooted, on the cold marble, to procure some paregoric for the baby, and throwing stockings ahead of him for stepping-stones.

Imagine Absalom, with one of Andy Leavitt's fright wigs on, hooking apples from the tree as he passed under it.

Imagine Joseph as a deadhead being put into the pit, and not first buying a check for it.

Imagine Lot leaving Chicago during the fire without a cent, and coming East to sell popped corn, and using his wife for seasoning.

Imagine Napoleon going to Chicago for a divorce, coming home by late train, and ordering Josey to pack up her bustles, mansard bonnets and things, and "git up and git."

Imagine Columbus putting on an open-back shirt, hind side before, and blowing up the laundress the next day for not starching the bosom of his shirt.

Imagine Adam being turned naked out of Central Park because he couldn't find a name for the Scott statue, as well as all the other animals in the menagerie.

Imagine Jack Falstaff as a policeman assisting ladies across Broadway of a rainy day, and running to catch a newsboy who had picked a pocket.

Imagine Paul and Virginia making mud pies, and Virginia flinging one in Paul's face because he called her a cowhead.

Imagine Coriolanus, with a bottle of corrosive sublimate in one hand and a feather in the other, hunting bedbugs, and, after killing one, shouting "keno."

Imagine Daniel in Barnum's lion's den, hunting fleas with a fine tooth comb, and how long Mr. Lion would stand it.

If by the force of imagination
These situations all you can see clear:
What would you think, now, if A. T. Stewart
Should die, and leave you ten thousand a year?

Boston, Jan, 1874. DON CARLOS.

"LOVED AT FIRST SIGHT."

An Artist's Matter-of-fact Sketch.

I couldn't help glancing round as she rapidly passed me that wintry night I so well remember. Hers was one of those striking faces which induce you to look back involuntarily. In vain I went home to work at my painting. The face haunted me. Day after day that winsome expression continued before me. I even retained her image vividly that I found myself insensibly tracing her likeness.

About a week after, I again met her in the London streets. This time I was fairly captivated. "That's the woman for me," I said to myself. You may believe me or not, as you like; but it's a fact that I there and then followed my unknown love, and spoke to her.

Her first surprise over at my so abruptly accosting her, I glumply avowed my love; told her that I was a widower with so many children; that I could spare no time in courtship, as it would take me every hour until "ending-in day" to finish the picture I was engaged on in time for the forthcoming Academy exhibition—told her this and more, and wound up by asking whether she would have me.

I was so much in earnest that most probably any doubt the girl may have entertained as to the honorable nature of my intentions was soon banished. We had by this time gained her humble but respectable lodging. Friendless in London, she earned a slender livelihood as a seamstress; and it was a sad story of a home broken up in the country—of the death of brothers, sisters, and parents—that the poor girl gave me sobbingly, following her confession by an outburst of thanks for the confidence I had shown in her, and by declaring that she would try her utmost to love me if I liked to take her on trust.

Well, improbable though it may seem, it is the simple truth that we were married; and I found her the truest and most loving wife man could wish for. But, as our courtship was rather an extraordinarily short one, so was our wedding-day not without singular features.

I couldn't spare time for the dilatory plan of putting up the bans, so we spliced the cable at Doctors' commons; and one of the curious incidents referred to was my perplexity when the clerk came to ask me the maiden name of the bride.

"Excuse me, dear; but what is your name?" was the question I actually had to ask, much to her and my own confusion.

The other strange and perhaps unexampled episode occurred shortly after we reached home, and while I was putting a touch or two on my painting. I had suggested that it might be a fitting thing, now we were married, that she should write to any friends whom she would like to inform of her change of state. Thereupon she left the studio. Upon her return she laughingly said: "I daresay you wondered why I went out just now. Well, I was so bad as you were at Doctors'-commons; but I didn't like to ask you my new name; and so I ran out to find it for myself on the door-plate!"

THE BOXER'S BENT.

WRITTEN FOR THE NEW YORK CLIPPER,

BY DANIEL CARROLL.

My parents desire me to be a divine,
Though emphatic I tell them I'll be no such thing,
For ever since childhood the choice has been mine
To win all my laurels inside of the Ring.

My brothers and sisters my sentiments mock,
And call me an ingrate, a blight, and a sting;
But I am decided, as firm as a rock,
Despite of their logic, to follow the Ring.

My aunts and my uncles are grieved very much,
And say from the gallows one day I shall swing;
My grandmother punches my ribs with her crutch
Whene'er in her presence I mention the Ring.

The doctors have hammered and pummeled my chest
And tell me rough usage will death early bring;
But so strong is the passion inflaming my breast,
'Twere vain to dissuade me to swerve from the Ring.

Then hail, thou bless'd boon, precious freedom of will—
Unto our opinions 'tis noble to cling—
Bright Star of my Destiny, guard me until
I gain my Fairyland inside of the Ring.

Already I practice and train with a sack
Stuffed light with soft cotton, without any sting;
And thump it so fiercely I fall on my back—
A foretaste of how I shall fare in the Ring.

To me an eye blackened and shaded with blue,
A fist high as Haman, and cheeks in a glow,
Are brands of good breeding reserved for the few
Who fight for a living and follow the Ring.

In ages forgotten this pastime was rife;
And Greece, in her grandeur, esteemed as a king
Each hero who proudly stepped forth to the strife,
And conquered renown 'mid the cheers of the Ring.

Then, Fate, be propitious and nerve me 'gainst fear—
Thou muse of Parnassus, inspire me to sing
Forever in praise of my idols so dear—
Those pleasures so priceless entwined with the Ring.

SPORTS OF THE OLDEN TIME.

No. 13.—Trotting Match between Rattler and Miss Turner—America vs. Great Britain.

The following account of a trotting match of ten miles, which took place in England more than forty-four years ago, and in which the American horse Rattler figured conspicuously, we copy from *Bell's Life in London*, May 3, 1829:

The long-talked-of trotting match between Rattler the American horse and Miss Turner the Welsh mare was decided yesterday, over ten miles of ground, between Cambridge and Godmanchester, commencing at the second mile stone from Cambridge, and terminating at the twelfth. This was the first occasion on which the merits of Rattler had been brought into action in this country, although he had won all his matches in America. The fame of Tom Thumb, his brother traveler from New York, who recently trotted 100 miles in little more than 12 hours, had placed Rattler so high in the scale of excellence, however, that few persons could be found to bet against him, and consequently the match produced but little speculation. By the articles it was stipulated that the mare should have a minute's start, which, upon calculation, was nearly equal to 40 yards in distance. Both Rattler and Tom Thumb were at Six-mile Bottom, near Newmarket, from Sunday last. The former, after the match was made, was attacked by a severe cold, but by due attention this was got over, and during the last week he was considered in good working order, although far from that high state of condition which two or three weeks further training would have effected. Miss Turner had been in training at Smitham Bottom, Surrey, for two months, and was completely up to the mark. Both were in Cambridge on Friday night, Rattler at the Eagle and Miss Turner at the Eagle and Child—and the Newmarket meeting having closed, several of the turfites came over to witness the match. A meeting between the proprietors of the horses took place at the Hoop, in Cambridge, on Friday evening, when, after the usual preliminaries had been settled, the necessary preliminaries were adjusted; but betting was still shy, and 2 to 1 on Rattler would be accepted only to a very trifling amount. Some small bets were made on time, the American being backed to do the ten miles in thirty-two minutes.

Twelve o'clock being the time appointed for starting, long previous to that hour groups of horsemen were seen approaching the scene of action, and the whole line of road to the twelfth milestone was more or less thronged. Shortly before twelve both the animals and their proprietors were at the starting-ground. Rattler was ridden by William Haggerty, the American groom, dressed in a light flannel jacket, blue silk cap, olive-green velveteen trowsers, and boots without spurs, and a small whip in his hand; his stirrups were wrapped round with list to prevent his feet from slipping; he rode with a common snaffle bridle and martingale. The mare was ridden by little Davy, in a jockey silk cap and jacket, boots and spurs. According to the terms of the match the American groom was to weigh 10st., while the mare was not confined to weight, and little Davy, saddle and all, did not weigh more than seven stone. The color of the horse was a dark bay, and the mare a chestnut; both were about the same size, fifteen hands two inches, and in age we believe they were pretty much upon a par—between eight and nine years. The coat of the American was rough, while that of the native of Wales was sleek, evincing fine training. Previous to the start the American was trotted up and down several times; and at last the groom, whose appearance was anything but of the dandy cut, exclaimed to his master that he was fully ready for his jump; and, indeed, the fire and vigor which the animal displayed at this moment of his career, certainly without occasion, to greater exertion, he would have done his work in much shorter time. Giving to Rattler all due praise, and he certainly must be pronounced a phenomenon, we must still say that the mare has proved herself the fastest trotter which has yet been bred in this country, and as a broodmare, for which her master intends her, must be highly valuable. On being pulled up, both were somewhat distressed, and we believe that they had not say that the pace and followers, which were kept at the top of their galloping speed the whole distance, were not a little blown at the conclusion of their labors. The horse and mare were then walked gently back to Fenny Stanton, a distance of two miles and a half, where the American groom dismounted, and went down, his weight being then found, including the saddle, and without the bridle, upwards of 10st. 5lb. With this the umpire of the mare expressed himself perfectly satisfied, and thus ended this extraordinary match, in a manner highly honorable to all parties, and without the most distant approach to wrangle on either side. Both horse and mare were immediately taken to boxes prepared for them, where gruel was in readiness, and every proper attention was paid to them. Great credit is due to both riders, especially to the American groom, for the care he bestowed on his saddle and little Davy, in making his turns after each break, did so with a steadiness and quickness which excited general approbation; indeed, had there been a little more caution in those who rode alongside the mare, we doubt whether she would have broken so often, and whether the chance of success would not have been still greater. The road was good and full of gentle undulations, and not a single accident occurred to mar the sport of the day. There were several fast trotters on the go, one of which (a Norfolk horse) was said to have accompanied the American horse and mare for the whole ten miles; but this we doubt, and rather think he came fresh to the contest about three miles from home. After a short rest of half an hour, Rattler was again mounted by his groom, and returned to Cambridge, a distance of ten miles, at the side of his master's post-chaise, in little more than one hour, and as fresh as if he had but just come out, thus proving the soundness of his constitution and the little effect produced by the severity of his exertions. When we left him, at four o'clock, his proprietor stated his intention to put him in harness, and take him a stage towards London the same night. Upon the result of this extraordinary match it is unnecessary to offer any observation. It is unprecedented; and when it is considered that in the short distance of four miles, the American, having given a full minute's start, overtook the mare going at a rate of twenty miles an hour, some estimate may be formed of his almost incredible speed; and when to this is added the fact of his carrying so much extra weight, the task becomes the more surprising. There was some talk of a fresh match, for a longer distance, but this was met by the owner of Rattler offering to back him against anything living, *for any distance, in or out* of harness, for any sum from £200 to £5,000. His Majesty (George IV) has, we understand, expressed a desire to see the American.

MAN-EATER.

The Terrible Horse of the East.

We are so completely in the habit of regarding the horse as a docile slave, expected to minister to our necessities with uncomplaining complaisance, unresisting generally under ill-treatment, often half killing himself by struggling to drag loads beyond his powers, that we are apt to forget the tremendous strength which he can exert if he pleases to put it forth.

A curious proof of the courage and strength of the horse is to be found in a book some twenty years old, by a Mr. Knighton, an Englishman, who was in the service of the king of Oude in 1835. He tells the following story of what he himself once witnessed at Lucknow.

The king, whom he calls "a sensual, cruel savage," kept many wild beasts, which he sometimes set to fight with one another, as in the Roman games.

One day, Mr. Knighton was driving from the river Goomtee to one of the palaces, in a sort of little open gig. As they passed along the streets, there was not a creature to be seen; if anyone came in sight, he was rushing hurriedly off. Presently he saw, in the middle of the road, a trampled, bloody heap. He stopped; it was the corpse of a woman, terribly lacerated and torn, the face crushed by death into a shapeless mass, the long matted hair clotted with blood.

Such was the capricious tyranny of the king, that Mr. Knighton was hardly surprised.

"It was probably some execution," he whispered to his companion.

On they drove—there were still no signs of any inhabitants to be seen; the houses were everywhere closed, a sort of breathless terror seemed to reign in the city. Presently they came to the body of a lad similarly mangled, lying by the side of the road, and they stopped once more. On the top of an adjoining house they saw one of the king's troopers looking intently up the street.

"What is the matter?" said Mr. Knighton.

"The man-eater is loose, wallah! Look out, s

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

COMPILED AND WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER.

KITTY CLIVE AND PEG WOFFINGTON—A DRAMATIC FRAGMENT.

The opening scene of our sketch is laid in the green-room of Covent-garden Theatre, London, on the evening of the 3d of May, in the year 1757. At one end of the room stood a knot of ladies and gentlemen engaged in conversation. The topic was upon theatrical matters in general—jests were bandied about without the slightest regard for sensibilities, varied by keen encounters of wit. At a table in the centre sat a lady who, looking over a part, seemed to be entirely unheedful of the presence of others. In person she was well formed; her eyes were a deep blue; her complexion was fair, with a ruddy spot upon each cheek, heightened probably by the rouge she wore; her hair was of a golden color; and the only visible defect in her person were her arms, which were rather long to be proportionate. This lady answered to the name of Margaret Woffington, the Rosalind of the evening, and one of the brightest lights of the English stage. She took no part in the conversation until, hearing her name mentioned in an irreverent manner, she looked quietly up.

"Did I understand you to speak of me as an impudent, Irish-faced girl?" she said, addressing the lady who faced her.

Mrs. Kitty Clive replied in the affirmative. Ever ready for a scratch at her old enemy, Mrs. Woffington seized upon the occasion. Stung by the unprovoked remark of her rival, her eyes blazing like stars, she began the battle. Compliments were exchanged in the shape of personalities; free vent was given to long pent-up animosities; certain little peccadilloes were commented upon: the fun waxed fast and furious, when—enter a gentleman. He was short, pale of countenance, and looked a perfect old fop from the bright buckles on his shoes to his jaunty peruke. The way he took snuff was simply elegant. He advanced to the centre and regarded the antagonists.

"At it again, hey?" he said in a high key. "An impromptu rehearsal of 'The Rival Queens,' I suppose. Well, well, you two will never agree. What is the cause of disputation now?"

Neither would answer, each maintaining a dignified silence. Colley Cibber took snuff. Woffington resumed her reading. Clive attitudinized before the pier glass. The old beau regarded the reader a moment, and then, leaning over, took her hand.

"Peggy," he said in a tender tone, "in the course of my career I have seen many cases of jealousy, heart-burnings and uncharitable actions. In my inmost heart they have given me the deepest pain. We, who should be bound together in the common ties of sympathy and friendship, should not do such things. Our profession calls for high attributes, and do we raise ourselves by indulging in such petty actions? Your better feelings tell you, No. Take the advice of an old man, and do away with all such feelings. God knows we have trials enough without seeking to multiply them."

He stooped and whispered to her. She rose and turned towards her late adversary, who stood with her eyes cast down.

"Kitty."

Kitty looked up and fell into the arms that were opened to receive her. No words were spoken, but the kiss proclaimed forgiveness.

The characters for the fifth act were called, and the room was cleared. Cibber followed to the wing, where a group of gentlemen were standing. Among the number was a young man who watched Mrs. Woffington attentively.

"Ah, Wilkinson," said Cibber to him, "you need not be afraid of her now; but you did wrong to mimic her. Her voice is bad, but she did not deserve that."

"I know it, sir, and the offense shall not be repeated."

Mrs. Woffington turned to come off, and as she did so the lookers-on observed she was deadly pale.

"Lean on me, madam," said the young man, offering his arm.

"Thank you," she said; "it is only a momentary faintness."

"Would to Heaven it were only that," thought Wilkinson, "but it looks to me like a death-blow."

He left her at her dressing-room door to make a change for the epilogue. When she returned to the wing she was still pale, in spite of the heavy layers of rouge. At the cue, she entered with a resolute step, her lips compressed and seemingly defiant of fate.

All went well until the speaking of the epilogue. A silence as of death reigned throughout the house, she looked so deathly and strange. With an air of enforced gayety she began the lines, and got along well until she came to the words:

"If I were among you, I'd kiss as many of you as had beards that pleased me——" She stopped. She was prompted; but no, the memory had not failed—the tongue had refused to do its duty. Once again she tried to speak, but only incoherent sounds issued from her lips. At the terrible sense of her position came upon her; she threw up her hands with a ringing shriek, and fell into the arms stretched to receive her. Paralyzed and helpless, she had trod the boards for the last time. Amid the confusion and the sympathizing exclamations of all, Peg Woffington was borne from the stage of Covent-garden Theatre to pass the remainder of her life in pain and suffering. The grief of her old friend was great; and as for Kitty Clive, she was her firm, devoted friend until death took her. During the three years that elapsed between the time of her retirement and death, Mrs. Woffington devoted herself to works of charity and benevolence that amply compensated for the past.

While she lay slowly dying, a funeral was wending its solemn way through Berkeley square to Westminster Abbey. It was that of her old friend Colley Cibber, Esq., poet laureate of England.

A LITTLE WEE-BIT KISS.

SONG AND CHORUS.

It there be harm in kissing,
As my mother says there be,
Why do the Summer breezes
Kiss the roses on the lea?
Why do the dancing waters
Kiss the pebbles on the shore?
Nay, mother, I will not believe
Your story any more.

Chorus.—Nay, nay, I'll not believe it,
I canna gang amiss;
I'm not the maid to be afraid
Of a little wee-bit kiss.

Last evening Jamie kissed me
While tying on my hat;
I'm sure, my friends, you will not say
There was any harm in that.
If the pebbles and the roses
None the worse for kissing be,
I'm sure my darling Jamie
Now and then may kiss poor me!

Chorus.—Nay, nay, I'll not believe it, etc. J. H. B.

THE ELDER BOOTH ACTING IN FRENCH.

In these days, when so much wonder has been excited by the performance in English of Mr. Fechter and Madame Janauschek, it may be interesting to remember that so far back as 1828 Junius Brutus Booth (the elder) achieved one of the greatest triumphs the stage has known. Playing in French in the character of Orestes, in Racine's tragedy of "Andromaque," his accentuation was so perfect, and every peculiarity of French acting so minutely observed by him, that the astonishment and delight were general. At the close he was loudly called for, and cries of "Talma! Talma!" saluted him amid every sound of applause and approbation. Speaking of the performance, the critic of *The New Orleans Courier* of the day wrote: "A spectacle of deep interest, one as novel as it was pleasing, was offered last Tuesday night in the Orleans Theatre to the lovers of dramatic talents. Yielding to the solicitations of several gentlemen of this city, Mr. Booth consented to present himself before a French audience in the part of Orestes. This effort, perilous in the extreme, and which nothing but a wish to give to Frenchmen an opportunity of judging fairly of what is termed the *English style of tragic acting* could have urged Mr. Booth to trials, has been crowned with the most flattering success. The ever-increasing interest excited by the warmth of his feelings, the earnestness of his manner, and the impetuous ardor of his delivery, and above all, whenever passion rose high, when the furies goaded Orestes to crimes, criticism was merged in admiration, and with one voice all wondered that a stranger should thus feel and express all the beauties of Racine."

A copy of the bill of the play is given below as one of the novelties of our Varieties department:

THEATRE D'ORLEANS.
MR. BOOTH!
Aujourd'hui Mardi, 19 Fevrier, 1828.
Une representation de
ANDROMAQUE.
Tragedie en 5 actes et en vers de Racine dans laquelle Mr. Booth jouera, le role d'Oreste.
DISTRIBUTION.

Oreste, fils d'Agamemnon	Mr. Booth
Pyrrhus, fils d'Achille, roi d'Epire	M. Lebianc
Pylade, ami d'Oreste	Tabary
Phœnix, gouverneur de Pyrrhus	Mme. Rochefort
Andromaque, Vve d'Hector	Mme. Cholet
Hermione	Cloz.
Cleone, confidente d'Andromaque	Placide
Cephise, confidente d'Hermione	Bolze
Gardes	Act. and Figurans

L'administration avant pense que les talens de Mr. Booth, celebre tragedien Anglais, seraient agreables au public, dont elle s'empressera toujours de prevenir les desirs, a engage cet artiste a jouer, avant son depart de cette Ville, le role d'Oreste dans la belle tragedie d'Andromaque de Racine. Mme. Cholet a bien voulu se charger du role difficile d'Andromaque pour ne pas faire manquer cette representation.]

Le spectacle sera termine par la seconde representation du CHARLATANISME, vaudeville en un acte de Scribe.

ANGELIC ANGELINE.
Song—and-dance.

DEDICATED TO CHARLES R. BRICKETT, BY A COLLEGE CLASSMATE.

I long to sing to you about a charming girl of mine;
She's a lovely little creature, and perfectly divine;
Of all bewitching, pretty belles, she really is the queen,
It's time that you should know her name, Angelic Angeline.

Chorus.—We'll travel on through life together hand in hand,
Our little ones around us, a happy pilgrim band;
Should trouble dawn upon us, and evils unforeseen,
Our guiding star will lead the way, Angelic Angeline.

Indeed she is an angel of the order seraphim—
She's filled my heart so full of love that it's running o'er the brim;
She eyes me before my eyes on Cupid wings unseen,
How worthy of the name she bears, Angelic Angeline.

Chorus.—We'll travel on through life, etc.

I hardly dared to ask her would she take me for a mate,
Not in her eyes a beaming smile I saw my welcome fate;
Then gave me such a honeyed kiss, the contract firm to seal,
That the bees are wont to light thereon, and never let it heal.

Chorus.—We'll travel on through life, etc.

A MEMENTO OF RUMSEY & NEWCOMBE'S MINSTRELS.

The bill which follows is contributed by "P. B." of Boston. The entertainment was given in Halifax, N. S. The troupe has long since been disbanded, the affliction which fell upon Hi Rumsey, incapacitating him from performing (and ending subsequently in his death), depriving Mr. Newcombe of the valuable services of his partner, and weakening the attractions of the performances. The members now living are scattered here and there. W. W. Newcombe performs engagements with various companies, doing those special acts which made him a celebrity in burnt-cork circles.

RETURN OF THE OLD FAVORITES.
RUMSEY & NEWCOMBE'S
METROPOLITAN MINSTRELS
respectfully announce to their many friends in Halifax that they will give their first performance
THIS THURSDAY EVENING, March 31, 1859,
and continue through the week.
(Organized in 1847.)

The troupe still retains its original members. New and popular melodies written and composed expressly for this company by
MR. CHARLES E. REYNOLDS, the original Brudder Bones, and only true delineator of the negro character living.
MR. WALLY THOMAS, our African cousin, champion jig dancer and tamborinist.
MASTER EUGENE, the juvenile wonder of the world, in his beautiful and chaste dances, Pas de Afrique, Pas de Coquette, Balmoral, etc.
MR. J. HUNTER, executive banjo-solo performer; the original happy Uncle Tom, as played by him alone.
MR. THOMAS THORPE, violinist, author of many new melodies, sung by this troupe and others.
MR. M. T. SKIFF, basso and violoncello.
MR. J. S. BOWER, guitarist and balladist.

PROGRAMME FOR THIS EVENING.
PART FIRST.

As dandy darkies from the South.
Overture, instrumental, from "Linda".....Full Band
Opening Chorus, "Hail us, ye Free," from "Ernani"..... Company
Uncle True (new).....Mr. J. H. Hunter
Some Folks Do.....Messrs. Thomas and Reynolds
The Miller's Song.....Mr. J. S. Bower
Mary Jane.....Mr. Charles Reynolds
Say a Kind Word.....Mr. M. T. Skiff
Come Take a Sail.....Mr. J. H. Hunter
I Dream of Home.....Mr. J. S. Bower
Zip-Rap Gallop..... Company

PART SECOND—VARIETY AND NOVELTY.
Favorite Ballad.....Mr. J. S. Bower
Old Dominion Jig.....Mr. Wally Thomas
Banjo Solo.....Mr. Rumsey
Pas de Afrique.....Master Eugene
The celebrated
BREAKNECK ACT, Or SKYLIGHT ADVENTURES.
Reynolds, Thomas and Hunter.
Pas de Coquette.....Master Eugene
THE MAC-DILL-DARRELL BROTHERS,
Rumsey, Reynolds, Thomas and Newcombe.
To conclude with
THE CHRISTMAS GATHERING, Or SUNSET ON THE MISSISSIPPI.

Entire change to-morrow night.
Friday night will be played the new and laughable farce, written for this company,
OLD UNCLE BREVE.
Doors open at 7 o'clock, to commence at 8 o'clock.
Price of admission—Parquet, 1s 3d; Dress circle, 1s 10½d

"SOMEVONE VOS VAIDIN' FUN ME."

TO MY FRIEND JOHN H. CORB, ESQ.
BY H. ALSTON DARLEY.

Somevone vos vaidin' dnis feller to see—
A poody Deitch fraulein, so sveet!
She's got poody black eyes, und curly red hair,
Und dhen she vos got poody feet;
She vaids efray day by dhe doer out my house,
So anxious do see me, you know;
Vhen her eyes resd on me, dey vos poody do see—
She vaids fun dot bill vot I owe!
Chorus.—Dot's so! dot's so! dot's so!
She vaids fun dot bill vot I owe;
Vhen her eyes resd on me, dey vos poody do see—
She vaids fun dot bill vot I owe!

Somevone vos vaidin' und vadchin' fun me—
Hees ein feller siz feed by hees shoes;
Und do look out hees eye vhen hees skervindin' around,
You'd say dhen vot heem got dhe blues;
Hees been vaidin' und vadchin' a goot vhile ago,
Und I guess vot hees vaidin' dhere now;
Id's a big Yarman doctor I owe money doo,
For vone dime mosd killin' mein frow!
Chorus.—Dot's so! dot's so! dot's so!
Und I guess vot hees vaidin' dhere now;
Id's a big Yarman doctor I owe money doo,
For vone dime mosd killin' mein frow!

Somevone vos vaidin' and vadchin' fun me,
Yah! vaidin' so sdill liek ein mouse;
Id's dhe fraulein vot I feid, vhen I coom avay,
Und look care out dhe baby und house.
She'll do anyding for me dhe whole out dhe day,
Undil she can't look any more;
But when she vill hide mit a glub in her hands,
Undil she hears me by dhe door!
Chorus.—Dot's so! dot's so! dot's so!
Undil she can't look any more;
Und dhen she vill vait mit a glub in her hands,
Undil she hears me by dhe door!

Mobile, Alabama.

"HONORS EASY."—John McVeigh, stage-manager of the Theatre Comique, Jackson, Mich., denies that Joe A. Gulick is the sole author of the song, "Six feet of earth make all men of a size," and claims that he (McVeigh) and Gulick constructed it together, on the basis of an old adage that McVeigh discovered in an ancient book. At the time they composed the song McVeigh and Gulick were partners. Since then they have separated, and McVeigh is not willing that Gulick should claim *all* the credit for what the two did in combination.

EILEEN MAVRONE.

DEDICATED TO JOHN DILLON, IRISH COMEDIAN.
BY DAVID DILLON.

Eileen, me darlin', 'tis now we must part—
Be strong, dear acushla, don't let the tears start;
I go to a country that's far o'er the foam,
Still loving me darlin' and Erin's green home.
O Eileen, me darlin', me heart it is breaking—
To leave you behind, dear acushla machree—
But soon I'll return to Erin's green valleys,
And Eileen, me darlin', I'll love none but thee.
Chorus.—O Eileen, me darlin', 'tis now we must part—
The ship it is waiting, one kiss I'll impart:
When crossing the ocean, acushla machree,
I'll pray for ould Erin, and, Eily, for thee.

O Eileen mavourneen, when far o'er the sea
I'm constantly thinkin' and dreamin' of thee.
Never shall forget thee, your absence I'll moan—
My blessings go with you, sweet Eileen mavrone.
O Eileen acushla, I gave you me promise
To come back aroon, to ould Erin a green shore:
Then quickly I'll marry me own little colleen,
And bless her forever, sweet Eileen asthore.
Chorus.—O Eileen, me darlin', etc.

CIRCUS IN AUSTRALIA IN 1852.

Mr. Wm. Griffiths favors us with the appended programme of a circus entertainment given in Melbourne, Australia, in November, 1852. Of those who took part in the performance, Messrs. Nunn, Yeamans, Clarke, and G. W. Smith are dead. The Miss Griffiths who appeared with Mr. Smith in an allemande on two horses is still alive, when last we heard from him Mr. S. was in California.

DAY PERFORMANCE.
SATURDAY AFTERNOON AT THREE O'CLOCK.
ROWE'S AMERICAN CIRCUS,
Corner of Lonsdale and Stephen streets.

J. A. ROWE begs to inform the ladies and gentlemen of Melbourne that, in accordance with their often expressed wish to have a day performance to afford them an opportunity of bringing their families to witness the Scenes in the Circle, he proposes to do so to-morrow, SATURDAY, Nov. 26, 1852, at three o'clock, should the weather be favorable, when he trusts that the expenses naturally incurred will be duly appreciated. The performance will commence with a GRAND ENTREE, in which the beautiful tamed Steeds will again offer to their admirers the grand animal instinct of the Horse in the eccentric windings of a

GALLOPADE WALTZ.

MISS M. GRIFFITHS WILL DANCE A FAVORITE MEDLEY DANCE.

MR. ROWE will introduce his matchless horse ADONIS, and DANCE A HORNPIPE.

MESSRS. NUNN, YEAMANS, CLARKE and RAPHAEL, will present their classical positions as Acrobats.

MASTER RAPHAEL, the Pet of the Circus, will enter the Circle in the Romantic Scene of the Indian Hunter, displaying his skill on the bare back of his Steed in the Scenes of Indian Life in the pursuit of game, etc.

MR. ROWE, whose training has been acknowledged by all witnesses of his Horse's feats as being complete, will introduce the

AUSTRALIAN MARE VIRGINIA,

whose graceful motion and great sagacity in obeying with the greatest precision not only the orders of Mr. Rowe, but the motion of his finger, in going through her various exercises, are the delight of all spectators.

MR. G. W. SMITH and MISS GRIFFITHS will appear in a laughable Allemande on two Horses.

MR. T. NUNN, the Herculean Acrobat, will appear in a Feat only attempted by himself, and which won for him the Continental appellative of ATLAS and the REVOLVING WORLD.

MR. CLARKE, whose grotesque riding produces such mirth, will appear in his Dislocated Act.

MASTER RAPHAEL will appear with his beautiful mare PRINCESS in his daring Trick Act, which produced the vociferous applause of crowded houses.

MR. G. W. SMITH will appear on the Rope as the AIR SYLPH, and display his unrivaled abilities, unparalleled in these Colonies.

The whole to conclude with the laughable afterpiece of BILLY BUTTON'S UNFORTUNATE JOURNEY TO BRENTFORD.

SAIDEE, MY SWEETHEART.

TO JAMES BRADLEY,
BY ROBERT McKAY.

Oh, my Saidee is the prettiest girl
In all this wide world:
The loveliest shade of golden hair
Is round her lair face curled;
Her eyes, of the purest blue,
To me seem bluer far,
Perhaps because their owner is
My sweet Saidee Dunbar.
Chorus.—And Saidee is my sweetheart, (*sym.*) sweetheart, (*sym.*)
Saidee is my sweetheart, the prettiest girl of all.
[Repeat.]

One night when high the silver moon
Rode in the starry dome,
From meeting at the village church
I saw sweet Saidee home;
Long had I loved her dearly,
But never spoke till then—
Her answer ever since has made
Me happiest of men.
Chorus.—And Saidee is my sweetheart, etc.

So now we've but to married be,
And live a life of bliss—
She named a day not far away—
I blessed her with a kiss.
That we will live contentedly
I've not the slightest doubt—
We love each other truly. For
The rest we can look out.
Chorus.—And Saidee is my sweetheart, etc.

W. RUFUS BLAKE'S LAST PERFORMANCE.

We herewith present a programme of the Boston Theatre under the management of Wyzeman Marshall, who was also manager of the Howard Athenæum at the same time. The performance, although of somewhat recent date, is interesting, as it was the last performance on any stage of the late W. Rufus Blake. After the performance of "The School for Scandal," Mr. Blake was taken suddenly ill and carried to his hotel (the Parker House), where he died during the night. The combination was very strong, including Mrs. Julia Bennett Barrow, one of the best comedy actresses then on the stage, and a great favorite in Boston. Mrs. Barrow was the first leading lady of the Boston Theatre. She made her first appearance at that theatre as Lydia Languish in "The Rivals," on the opening night in 1854, and remained three seasons, after which she starred it for a few seasons, and then with her husband (Jacob Barrow) returned to England, where, we believe, she still remains. George Vandenhoff has retired from the stage, and for the past few years has confined himself to the lecture-room and to giving dramatic readings. As it may not be very well known to the profession and the public, we will state that Mr. Vandenhoff is a member of the Suffolk bar, although we believe he has never practiced. Mr. Sam Emery was from England, and was a good actor, but did not make a long stay in this country. Mr. James Duff, W. H. Curtis, and J. Biddles are dead. Frank Aiken is in Chicago. W. J. Le Moyne is at the Boston Museum, and is winning fresh laurels in his fine personation of Uriah Heep. Scalzo was a great favorite. We believe he is in the West, still playing. Mr. Parkes is at the Fifth-avenue Theatre in New York. Rachel Johnson is now Mrs. B. Macauley. Mrs. Sedley Brown, now Mrs. Sol Smith, is the daughter of the late Mr. and Mrs. W. H. Smith, two of the greatest favorites Boston ever had. Miss Mary Carr is in New York; and the manager, Mr. Wyzeman Marshall, resides in Boston, where he has for many years been one of its most respected citizens. Mr. Marshall is at present planning to build a theatre in the south part of that city, which is much needed. For these notes, as well as for the programme, our thanks are due to Chas. H. Pattee, counsellor-at-law, 27 Niles Block, Boston, Mass.:

BOSTON THEATRE.
Lessee and Manager.....Wyzeman Marshall
Second appearance of
MRS. BARROW'S GREAT COMEDY COMBINATION,
consisting of Mr. W. R. Blake, George Vandenhoff, Mr. Sam Emery, Mrs. Barrow, Mary Carr, Mrs. Sedley Brown.
TUESDAY EVENING, APRIL 21, 1863,
Sheridan's great comedy of
SCHOOL FOR SCANDAL.

Sir Peter Teazle	W. R. Blake
Charles Surface	George Vandenhoff
Joseph Surface	F. E. Aiken
Oliver Surface	Sam Emery
Crabtree	W. Scallan
Sir Benjamin Backbite	J. Duff
Moses	W. H. Curtiss
Carless	W. J. Le Moyne
Rowley	J. Biddles
Trip	Mr. Parkes
Snake	Mr. Jones
Joseph's Servant	Brown
Lady Sneerwell's Servant	Holmes
Lady Teazle	Mrs. Barrow
Mrs. Candour	Rachel Johnson
Lady Sneerwell	Mary Carr
Maria	Mrs. Sedley Brown

Wednesday evening, Bulwer's play, "Money," will be produced.

Boxes, parquet and balcony, 50c.; family circle, 25c.; gallery, 15c.; private boxes, $5.

Doors open at 7½ o'clock; curtain rises at 7¾ o'clock.

Swift said the reason a certain university was a learned place was that most persons took some learning thither, and few brought any away with them, so it accumulated.

BASEBALL.

THE CLIPPER RULES FOR 1874.
EIGHTH ARTICLE.

It would be difficult to find a less effective code of rules governing a championship series of contests than that adopted by the Professional Convention at Baltimore last March. Out of its incomplete laws have arisen the disputes which culminated in the unsatisfactory condition of things affecting the award of the pennant for 1874. With a view to prevent the repetition of such a result, we have for the first time drawn up a special code of championship rules for the Professional Association, and we shall submit the same for adoption at the Boston Convention to be held next March. We have divided the code into five separate rules, in which is embraced every question likely to come up for adjudication before the two committees of the Professional Association, viz., the Judiciary and the Championship Committee. Taking the rules up in regular order, we proceed to comment:

First come "legal contestants," which include all clubs belonging to the Professional Association which choose to pay the prescribed entry-fee. Then comes the entry-fee, and that we propose to increase to $25, so as to enable an entry-list of five or six clubs to purchase not only a handsome American flag and pennant as the flying emblem of success, but also a gold medal, which shall have inscribed on it the date of the championship season and the name of the club winning the pennant. Next, we have extended the season so as to include the month of April, during which month last year nearly twenty championship games were played. Following this, we count no contests as regular games unless played after the entry-fee has been paid.

We make the regular championship series to consist of nine games, and not less than five must have been played with every other of the contesting clubs in the arena before any one game can be counted on the championship record. In addition, all "exhibition" or "tournament" games are prohibited until after the clubs have severally played their quota of nine games.

In awarding the pennant, we give it to the club winning the greatest number of legal games. In case of a tie in won games, the club winning the most games by small scores shall be awarded the pennant. Thus, if two clubs have won forty games, and one club has won its forty by scores averaging 10 to 5, and the other its forty by 6 to 4, we give the pennant to the latter club, as it, of the two, has won against the stronger opposition. Small scores invariably show the finest play, and therefore this should be the criterion by which to decide in the case of a tie.

In presenting the pennant, we have made the rules require that it shall be awarded by a majority vote of the Committee, and within thirty days after the close of the season. To give the award by a unanimous vote is to give to one man the power to annul the vote of five or six. A majority vote is the fairest possible rule. We have also required each contesting club to send in its record to the Committee, viz., the simple record of games played, won and lost—as, for instance, "May 1: Boston *vs.* Athletic, at Boston, 2—1." No award of the pennant can be made except upon the basis of such record, and no such record shall be received later than twenty days after the close of the season.

The Committee are prohibited from counting any game presented in the record of any contesting club in which any of the rules of the Association shall have been violated. They are also prohibited from taking any action on any charge of fraud or of violation of the rules, except said charge has been previously adjudicated upon by the Judiciary Committee; and the latter body cannot act upon any charge not submitted to them in writing on or before Nov. 1.

The rule in reference to forfeited games will be found an important one, especially that section which refers to clubs playing alternately upon each other's grounds. The rule governing tie games, and which requires all such games to be played over again only after the contesting clubs have finished their series, will be found a good working rule.

The last section will put it in the power of the Convention to put a stop to pool-selling on all professional ball-grounds.

THE CHAMPIONSHIP CODE.
RULE FIRST.—LEGAL CONTESTANTS.

SEC. 1. All clubs belonging to the championship pennant of the National Association of Professional Baseball Players shall be regularly enrolled members of the said Association; and before being eligible to enter the lists in the championship arena, they must have paid the entry-fee as hereinafter provided.

ENTRY-FEE.

2. Each contesting club in the championship arena of the Professional Association shall pay to the Secretary of said Association the sum of twenty-five dollars entry-fee, the same to be paid on or before the first day of May of the championship season.

THE EMBLEM OF CHAMPIONSHIP.

3. The amount received for entry-fees, as referred to in Sec. 2 of this code, shall be expended as follows: one-half in the purchase of a handsome American flag and pennant, on which the word "Champions" shall be inscribed; and one-half to the purchase of a gold medal, on which the name of the winning club, and the year for which they hold the championship, shall be inscribed.

THE CHAMPIONSHIP SEASON.

4. The championship season shall extend from the first day of April to the first day of November of each year, and no game out of the championship series unless played within the above-named period.

RULE SECOND.—REGULAR MATCHES.

SEC. 1. No match-game shall be considered legal, or shall count in the championship contests, unless the contesting clubs shall previously have duly paid their entry-fees.

THE CHAMPIONSHIP SERIES.

2. The regular series of championship contests shall consist of nine games, and each club entering the lists shall play nine games with every other club contesting for the championship pennant.

FIVE GAMES TO BE PLAYED.

3. No game played between two contesting clubs in the championship arena shall count as a regular match in the championship series, when the total games won are counted at the close of the season, unless each of such contesting clubs shall have played not less than five games with every other contesting club in the arena.

NO EXHIBITION GAMES.

4. No contesting club in the championship arena shall play any "exhibition" or "tournament" game with any other of said contestants until said club has finished its regular series of nine championship games.

RULE THIRD.—AWARDING THE PENNANT.

SEC. 1. The club which shall win the greatest number of regular games in the championship arena shall be declared the champion club for the season in which such games are played; and, moreover, such club shall be entitled to fly the championship pennant until the close of the ensuing season.

A TIE RECORD.

2. In case of a tie record of won games between two or more of the contesting clubs in the arena, the club having the best record of games won by the smallest scores shall be declared champions.

PRESENTING THE EMBLEM.

3. The championship pennant and gold medal shall be presented to the club declared champions by a majority vote of the Championship Committee, within thirty days from the date of the close of the championship season.

RULE FOURTH.—AWARDING THE PENNANT.

SEC. 1. At the close of the championship season each contesting club in the arena shall send in to the Championship Committee a full record of the championship games played, won and lost by such club during the season; and said Committee shall then examine the several records, and compare the same, and afterwards award the pennant in accordance with the code of championship rules. No record shall be received by said Committee unless sent within twenty days after the close of the championship season, and no award of the pennant shall be made except upon the basis of such legal records of the contesting clubs.

ILLEGAL GAMES.

2. The Championship Committee shall count no game as a championship contest in which any section of the playing code of rules, or of the championship code of the Professional Association, shall have been willfully violated.

CHARGES OF VIOLATING THE RULES.

3. No charge of fraudulent play, or of any violation of the rules of the Professional Association, shall be entertained or acted upon by the Championship Committee, unless the Committee shall have in full investigated and passed upon by the Judiciary Committee of said Association.

PRESENTATION OF CHARGES.

4. No charge of violating the rules of the Professional Association shall be adjudicated upon by either the Judiciary or the Championship Committee of the said Association, unless the same shall have been presented in writing to the Judiciary Committee on or before the last day of the championship season. And no charge whatever shall be acted upon by either Committee unless duly presented in writing to one or other of the members of the Judiciary Committee of the Professional Association, which Committee shall be the sole judges of the law and the testimony in the case; and from their decision there shall be no appeal.

RULE FIFTH.—FORFEITED GAMES.

SEC. 1.—Should either of two clubs fail to meet a regular engagement to play, mutually agreed upon—except on account of the death or severe illness of one of its players, or on account of stormy weather—the club thus failing to play shall forfeit the game to the club having its men on the field ready to play at the time appointed; and such forfeited game shall count in the series of championship contests as a game won by a score of ten runs to none.

CHAMPIONSHIP ENGAGEMENTS.

2. After any two contesting clubs shall have mutually agreed upon the place and the hour of the game to be played between them shall be played, the succeeding games of the series shall be alternately played on the grounds of each of the contesting clubs. In case of a tie score after each has won four games with the other, then a neutral ground shall be used for the deciding game.

TIE GAMES.

3. In case of a tie game ending in a drawn match in any series of championship contests between two clubs, said tie or drawn game shall not count on the record of either club, if there be not due time to play such game over again before the close of the season. And no tie or drawn games shall be played over again until after the full series of nine games have been played, including such drawn matches.

NO POOL-SELLING.

4. No championship game shall be played on any ball-ground on which any pool-selling is allowed.

THE TURF.

FURTHER DECISIONS—THE BOARD OF APPEALS.

The Board of Appeals of the National Trotting Association have, since our last report, announced their official rulings in four more of the numerous cases brought before them for adjudication. The first case was that of Joseph A. Cummings *vs.* Will County Agricultural Association Trotting Park (Joliet, Ill.), being an appeal for an order suspending the said Cummings and his bay stallion Redwing. The circumstances of this case were as follows: The Will County Association, under their former name of the Joliet Trotting Park, published their list of purses offered for their second annual meeting, to commence July 8, 1873. Entries to close July 2; among which purses were three of $1,200 each, for 2:37, 2:32, and 2:30 classes respectively. Mr. Parker Wineman, the superintendent of the course, was deputed to attend the meeting of the Dexter Park Association, Chicago, commencing July 1, there to solicit and forward entries for said Joliet meeting; that, while so engaged, he had a conference with Cummings, who was the trainer and driver of the said stallion Redwing, relative to procuring an entry of said horse to trot at Joliet; Redwing having been entered in Cummings' name in the 2:33 class at Dexter Park, and having on the same day (July 2) won the first premium in that race, obtaining a record of 2:31 or 2:31½ during the race. In that interview between Cummings and Wineman, it was suggested that Redwing would be eligible in the 2:37 or 2:32 classes at Joliet, as his faster record was acquired on the same day as that on which the Joliet entries closed. Accordingly, Redwing was entered in these three classes; but having in the interim changed hands, he did not trot in any of them, and in consequence Cummings and the horse were last August suspended for nonpayment of the entrance fees, the claim for such of the Joliet Association being $360, with penalty and interest. The following month Redwing, Cummings and the horse were temporarily suspended, the amount claimed having been deposited with the Treasurer of the National Association, as authorized by Rule 52. Cummings now claims that the horse had never been legitimately entered in the three classes, inasmuch as the rules requiring the payment of entrance money, the name and address of the owner, and the full description and pedigree of the horse, had not been complied with. The Board decides that the horse Redwing, having made a faster record on the day the Joliet entries closed, was ineligible in either the 2:37 or 2:32 class, but that the entry in the 2:30 class was regular and valid; that the superintendent (Wineman), who acted for the Joliet Course in procuring the entries to be made, was aware of a faster record having been made by the said horse on that day, and that therefore the Will County Association is censured for receiving the two entries for the slower classes, the entrance money for which they cannot claim; and that the said Cummings and said bay stallion Redwing are hereby permanently reinstated; the former receiving back the money due him from the treasurer of the National Association.

The second case was that of John J. Bowen *vs.* Hampden Park Association, being an appeal from the decision of the judges. On August 23, 1873, during the Fall Meeting of the Hampden Park Association, John J. Bowen lodged with the said Association notice of an appeal in the form of a protest against the decision of the judges in the 2:38 class, wherein he claimed the judges erred in allowing the bay mare Clementine to start in the fourth heat of said class, alleging that she should have been distanced for causing a collision and break-down in the preceding heat. The Association presented officially a statement of the occurrence and the action of the judges, and showed from an affidavit of Manus Roden (who drove the chestnut mare Goldleaf in the same race) that, near the close of the third heat, a collision occurred between his sulky and that of Budd Doble, who was driving the mare Clementine, whereby both drivers were thrown from their seats, neither horse reaching the distance stand at the close of the heat; and that the collision was an unavoidable accident, in which his mare (Goldleaf) was the only offending horse. Both drivers made a similar statement to the judges, who decided that Goldleaf was the only offending horse, and in conformity with Rule 35 they distanced her, and allowed Clementine to start again. The Board now decides that no error was committed by the judges, and their ruling is hereby confirmed.

The third case was that of W. H. Crawford *vs.* Utica Park Association, being an appeal from an order suspending himself and the brown mare Annie Collins, and the bay gelding John W. Conley. For the annual meeting, 1873, of said Association, the entries were published to close July 26, on which day Mr. Crawford mailed (from Cleveland) directions to enter the bay gelding John W. Conley (formerly Beppo) in the 2:24 class, and sent a telegram notifying the same. At a later hour he sent another telegram directing an entry of the bay mare Annie Collins in the 2:30 class, stating, also, that Conley was then very lame, and requesting that his entry mailed that day be received "on condition he does not break down at Cleveland or Buffalo." Both these telegrams were received before the hour for closing the entries, and the letter from Cleveland was received next day. Both horses were included among the entries accepted and published by the Association; neither one appeared, and, after some correspondence with Mr. Crawford, he and both these horses were suspended for non-payment. (See official notices of September 1 and 25.) The entrance-fees claimed were for Annie Collins $600, and for J. W. Conley $500. In the correspondence which followed, a mistake occurred which caused Mr. Crawford to understand that his second telegram was not received until July 27, and, therefore, that his nomination of Annie Collins, and the conditions proposed for J. W. Conley, were not before the Association when the entries closed; under this idea, he proposed to pay for Conley if the Association would relieve him from any claim for the entry of Collins. But it has been plainly shown that it was the *letter* of July 26 which was not received until the 27th, and that both the telegrams of the 26th reached the Association before 9 o'clock P. M. that day. In his appeal from the order of suspension, Mr. Crawford claims that the entry of Annie Collins was invalid on the supposition above stated, and that he is not liable for the entry of J. W. Conley under the conditions to which that entry was subject. Upon the facts and claims presented, the Board decided: First.—That Mr. Crawford's second telegram of July 26 contained unconditional instructions to enter Annie Collins in the 2:30 class, the same having reached the Association before the hour fixed for closing the entries; that, therefore, this entry was valid and binding. Second.—That each of Mr. Crawford's telegrams, so received before the entries closed, must be taken into consideration in deciding upon his rights and obligations in respect to the entries to which they refer; and, though his nomination of J. W. Conley in the 2:24 class, duly mailed and on the way, was unconditional, yet his second telegram was received in time to subject that entry to the conditions named in that message, by reason of which the entry was invalid; and said Crawford and the bay gelding John W. Conley are hereby fully reinstated as to any penalty which has been imposed on them for the non-payment of the entrance claimed in said 2:24 class. Third.—Upon payment of the entrance dues for the entry of Annie Collins in said 2:30 class, with the penalty and interest, Mr. Crawford and said brown mare Annie Collins are to be fully reinstated as to any penalty which has been imposed on them for non-payment of the entrance-fee in that class.

The next case was that of W. H. Boyce *vs.* Detroit Horse Fair Association, being an appeal from an order suspending himself and the gray stallion Rival. Neither party appearing, this case was considered upon the records and papers with the secretary, from which it is shown that said Boyce and the gray stallion Rival were suspended by said Association for non-payment of entrance money, of which official notice was issued Aug. 14, 1873; and that on Oct. 9, 1873, they were temporarily reinstated (as provided for in rule 52), a deposit of $80 having been made with the treasurer of the National Association, being for the amount claimed, $70, with $7 penalty and $3 interest. This deposit was lodged by Mr. Boyce with the Secretary of the Cleveland Club, who sent it to the treasurer, with notice from Mr. Boyce that his appeal would be forwarded before the next meeting of the Board. But nothing further has been received from Mr. Boyce. It seems from the correspondence that Mr. Boyce lodged this deposit with the Cleveland Club to free himself from suspension, in order that he may be allowed to drive at the Fall Meeting of said club. Under date of November 24, 1873, said Detroit Horse Fair Association, through William A. Owen, their secretary, made an official statement respecting this matter; representing that Mr. Boyce having entered the gray stallion Rival in two

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Profession.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be enclosed for each and every letter, and the line of business allowed for the party addressed should be given, in order to prevent mistakes.

LADIES' LIST.

Arnold, Ella
Arnoldi, Mazora
Bland, Edith (3)
Barr, Miss F. E. (3)
Baker, Clara
Berrie, Theresa
Brevecort, Kate
Burt, Ida
Burke, Nellie M.
Bennett, Julia 6c.
Bastian, Marie
Butler, Clara
Cravton, Gussie (2)
Coleman Sisters
Carroll, Louise (2) 6c.
Carrera, Laura
Chippendale, Miss Alfy
Campbell, Lizzie
De Zouz, Minna
De Long, Millie
Dubois, Mina
Elma, Sophie
Eagan, Mrs. H. W.
Freeman, Isabel
Firman, Kellie
Fay, Bella
Foy, Bertha
Fox, Mrs. M. J.
Martin, Mrs. Clara
Nelson, Nellie
Neville, Emma J.
North, Mrs. Levi J.
O'Brien, Norah (2)
Oates, Mrs. J. A.
Phillips, Isabella
Richards, Pauline
Stanley, Blanche
Sickney, Rosalie
Starr, Susie (2)
St. Leon, Kate
St. Felix, Leonora
Sanford, Elise
St. Leon, Maude
Foy, Eunice
Thomas, Rosina
Wallace, Ida (variety-"Nicky")
Webster, Florence
Wethersby, Eliza
Wray, Louisa
Payne
Wallace, Agnes
Wharton, Mary
Wells, Minnie
Whiffin, Mrs.
Walker, Miss L.
Washburn, Emma
Zephy, Mlle.

GENTLEMEN'S LIST.

Abecco, Ralph
Airey, Edward (2)
Allen, J. C. 6c.
Allen, John
Allen, Hart & Barwman
Arnold, O. T.
Andrews, Frank
Ahrendt, Carl
Andrews, Prof. A. E.
Benedict, Lew
Bailey, Harry
Bailey, Harry, Circus, Geo. F.
Brooks, Harry
Brayton, Frank G
Bowron, Wm. L.
Burt, A. S.
Barry, Ed. (with Mary Co.)
Ballenl, Sig. Henri
Broe, Charlie
Bowers, Ben F. (2)
Burnette Bros.
Baldwin, Edward
Beedle's Bellringers
Barlow Bros.
Burke, Prof. Jno. M. (3)
Burt, Billy (comique)
Bosworth, Frank
Barry, Billy
Boyd, Chas. (2)
Brittingham, Sam
Budd, Jake
Bosworth & Myers
Booker, Johnny
Bryan, A. L. (leader)
Blitz, Francois
Bruce, W. E.
Bunk, Irvin T.
Clark, Geo. M.
Corbyn, Harry W.
Coup, W. C. (2)
Camp, H. R.
Converse, Frank B.
Cannon, Pete (vocalist)
"C. C. C." (6)
Carr, Frank H.
Cotton, Wm. H.
Carton, Jas. E.
"C. S."(2)
Colvin, F. D.
Childs, Joe
Cavanagh, Wm. B. (2)
Clarke, Wm. H.
Cottrell, F. M.
Campbell, Bartley T. (6)
Conklin, Jno.
Carpenter, W. A.
Langrishi, Jno. S.
Church, Frank
Cornell, Henry
Clark, H. G. (of Uncle Tom's Cabin")
Christie, Chas.
Chubb, Fred S.
Callender, Chas.
"Conceit"
Crew, Gilbert
Davies, E. D.
De Marbelle, Dion
Dyring, H. C.
Dearborn, C. E.
Donaldson, Frank
Dykeman, Edward
Durello, Dan
Dumont, Frank (2)
Dawson, Harry
Demas, W. F. P.
Durand, A. P.
Dutton, Wm.
Edwards, Geo. H.
Evarts, Harry
Eddy, E.
Eckert, Prof. Jno. (4) 6c.
Eades, Harry
Eunice, Wm.
Frank & Frank
Fowler Bros.
Foster, Jno. W.
Fuller, Dr. B. W.
Frost, Hyatt (2)
Farranti, Sig. Sc.
Francknm, Geo. 10c.
Fitzgerald, Jas.
Fowler, Adigan
Franklin, Wm. H.
Forrester, N. C.
Furbish, Geo. E.
Ferdinand, Mons.
Francis, Geo. (gymnast)
Glassford, Jr., Andrew
Griffith, E. S.
Gibson, Chas. H. (2)
Gannon & Collier
Gibson, A. B. (2)
Gorman, Eugene F.
Gardner, Chas.
Gaston, Labell
Gorman, Wm.
Gaither, Jas. Ryan
Gilbert, M. B. (leader)
Hall, Mr. (of N. A. Circus)
Howard, Gus
Howard, Dan P. (2)
Hasson, Billy (minstrel)
Hicks, C. B. (2)
Hammond, Jno.
Hall, Mike 6c.
Hall, Fred
Holden, C. W.
Hyatt, Oscar J. (2)
Hindler, Tom (musician)
Hilliard, Dave R.
Harleigh, L. W.
Irwin, Wm. (agent)
Jerome, Geo.
Jones, Chas. A.
Judson, Col. J. C. (2)
Jones, Arnold
Kent, Edward Wm.
Kidder, E. E. (2)
Kent, Frank
Kent, Fred. L.
Kehoe, Sim D. (2)
Kelly
Klarod, Oscar
Kemble, Chas. W.
Kelley, J. T. (comedian) (2)
Kennedy, Keny
Le Clair, Jno.
Loo, Ching (fireking) (2)
Lorette, Chas.
Li, Y. W. (2)
Lanning, W. V.
Lent, Sam.
Lewis, J. Warren (2)
Ling, T. B.
Lyons, Geo. W.
Levy, Herman
Langrishi, Jno. S.
Lanty, Ivry
Ler, Max
Lent, Shed
Lindley, Harry
Moore, Geo.
Murphy & Egbert
Manson, A. D.
Malmsburg, W. V.
Monty, Prof. (bandmaster)
Murray, Ed. (vocalist)
Mills, Fred. S.
Morris, J. (mystic changes)
Mattison, Eugene
Majilton, Chas.
Miller, "Yankee"
Shorngo, Jr.
McEvoy's Hibernicon, Frank
Murray, Jno. H. (circus-"biz")
Maffitt & Jeffreys
Maginley, Ben (2)
McKay, Andy (gen. agent)
Martinetti, Julien 6c.
Mayer, Marcus R.
Morris, Andy
Miner, Lindell
Mathews, A. W.
Maas Jas.
Miller, S. H. (manager)
McK——, W.
Minnick, J. L.
Mack, Frank (2)
Maffitt, Jno.
McAllister, Prof. Weston, Harry
Melville, Chas.
Mendleshon Quintette, Agents
Munroe, Chas. L.
Miller, Bruce
Magee, Chas. (2)
McDermitt, C. E.
McWade, Robt.
Mackley, Fred. J.
Moulder, Johnny
McIntyre, Jas.
Martyn & Pearson
Morello Bros.
McGinnis, Chas.
McLain, Chas.
Mc——, Jas.
Moreland, A. C.
Middleton, Geo.
McIntyre, Frank H.
Merchant, Mr.
McGill & Strong's Mirror of Ire.
Matthews, C. C.
Nolen, Tommy
Oughton, Wm. A.
Orton, Miles
Omohundro, J. B.
O'Lynn, Wayne
Otis, W. H.
Phillipi, G.
Price, Wally (2)
Poland, Thos. (2)
Primrose, Geo.
Pratt, E. (of Curtis & Pratt)
Pensinger, Tom
Parker, E.
Quilter, Dick 5c.
Rickaby, Jno.
Rice, Johnny
Rose & Newcombe
Robbins & Co.'s Circus
Ralton, D. E.
Rouse, W. A.
Reynolds, P. J.
Rainey, T. T.
Robinson, Prof. J. S.
Reynolds, J. (of Reynolds & Rosmer) (2) 6c.
Russell, S. Smith
Reynolds Bros.
Runnells, Master
Roberts, F. (vocalist)
Reid, Geo.
Stow, A. B.
Sellers, Berry
Steele, Rose
Sexton, Prof. M. C. (2)
Spindler, G.
Smith, Doc W. H (2)
Stanley, Ernest (2)
Skiff & Gaylord's Show
Sutton, Dan
Schultz, Prof. H. F. (2)
Stewart, G. W. (2)
Sanford, J. S. (harlequin)
Sanford, Stephen (2)
Sanford & Wilson, J.
Sweeny, Jas.
Straight, Ned
Snow, Ben M.
Snowdon, J. (agent) (3)
Sanford, Jno. L.
Shelby, Dan
Schwartz, Alonzo
Shimer, N. B.
Sorley, Antonio
Scott, Bobby
Smith, D. H. (of Duprez & Ben.)
Scott, Geo. H.
Stevens, Oggie
Stanley, F. Sinnott
Sperino, Fred.
Thomas, Irwin
Tinkham, Ed.
Tinkham, Geo. E.
Taperell, E. H.
Trewolla, Capt. Jno. H. (2)
Toomey, W. F.
Thompson, W. J. (2)
Thorngate, Chas.
Townsend, Mark L.
Tom Thumb Party, Manager
Uffner, Frank
Victorelli Bros.
Vincent, Chas. A. (2)
Vickery, Frank
Washburn's Last Sen., Agent
Wambold, Ned
Wilson, Charles 16c.
Whiffin, Thos.
White, Nick (candy) (2)
Werner, Ed.
Warwick, L. R.
Ware, Geo. (3)
West, Fred.
Williams, Gus (2)
Watson, Harry (2)
Weston, Harry
Wennett, Tommy (2)
Woodfield, W. H.
Webb, Judd
Watson, G. (of Watson Bros.)
Wagner, Charlie (bones)
Young, Chas. Wilson
Young, Chas. A
Ziegler, Sig. Chas. (2)
Zuhr, Louis
Zegrino, Senor (2)
Zimmerman, A. A.

INTRODUCTORY. OVERTURE.

MONDAY, Feb. 2, '74.

We this week record the destruction by fire of a theatre in Philadelphia, and with it the loss of two lives; the lives of two firemen who, in the performance of a public duty, were crushed to death by falling walls. Fires in places of amusement occur periodically, and of late years they seem to have become more frequent than formerly. It is worthy or note, however, that fires very seldom take place during a performance, or while an audience is present. This would indicate that extra precautions are taken; that should a fire occur while the theatre is filled with people, the employes are equal to the emergency, and can readily put it out before an alarm is given. Nearly all well-regulated theatres are now provided with every appliance needed to combat the flames. Hydrants and hose are ready for instant use, while buckets of water are placed in various places adjacent to dressing-rooms and workshops on, under and over the stage; and the moment a fire is discovered, every hand is ready to extinguish it before the audience knows anything of the threatened danger. So that we have placed to the amusement-goer but very little to fear on the score of fire. It is when the audience is dismissed, when the performers have retired, and the various stage employes and the officials in front have departed for the night, that fires now occur. Sometimes they are the result of design, sometimes of carelessness on the part of those whose duty it is to close the place for the night. It is gratifying to know that the greatest precaution against fire is taken when an audience is present, and a performance is in progress. Then, every man is at his post, the hose is attached to the hydrant on the stage, and in an instant the hose can be stretched to any part of the building, and the water turned on without a moment's delay. The general public may not be aware that such is the case, but so it is; and those who visit our theatres can do so without having their enjoyment marred by apprehensions of fire. . . . . Traveling companies, as well as regularly established places of amusement, suffer annually from the innumerable array of deadheads who have no claim whatever to a free entree, but who persist in attempts to impress managers, agents, and doorkeepers, with the absolute necessity of letting them "pass in." We have recently been made acquainted with a little incident in this connection which is worthy of a place in THE CLIPPER. Mr. F. B. Dobson is the manager of the Wallace Sisters' Burlesque Company; and recently, while the troupe was performing in St. Joseph, Mo., a young man in that city laid a wager that he would secure admission to the Wallace Sisters' entertainment by passing himself off as a professional, and without the disbursement of any cash. His opponent, believing that Mr. Dobson's shrewdness and managerial experience would prevent the consummation of any such undertaking, readily accepted the wager. The night of the performance came, and the two young men approached the door—the one who proposed the wager, and whom we shall call George, walking boldly up to Mr. Dobson, who stood at the entrance, while the other remained aloof to watch the result, which was as follows:

GEORGE.—Do you pass professionals?

MR. DOBSON.—Sometimes. What troupe are you connected with?

GEORGE.—I belong to the Bellringers, sir.

MR. DOBSON.—Ah, indeed! Where are you performing now?

GEORGE.—I ring the bell down here at Chadwick's auction store.

MR. DOBSON.—You can pass.

The wager was cheerfully paid. . . . . We have been a good deal exercised in mind over the sad and lamentable end of the Siamese Twins; and we are not yet certain that Eng showed wisdom in dying, just because his side-partner died, before he considered what would be the most profitable course to pursue under the circumstances. Chang certainly erred in climbing "the golden stair" without giving due notice of his intention to Mr. Eng. It was taking a mean advantage of one who, through good report and through evil report, in adversity and in prosperity, in sickness and in death, stuck to him closer than a brother. Not only was this act itself ungrateful, but the time selected for its perpetration was ungentlemanly and without excuse—Chang actually passing, figuratively speaking, to "the other shore" in the silent watches of the night, while Eng confidingly slept. The more we look at it the more prejudiced do we become against the late Chang; the more biased against him for the deceit and duplicity he practiced. Had he *consulted* with his brother, opened his mind to him, and expressed a desire to be free from all entangling alliances, and to go to that place

"Where the wicked cease from troubling,
And the weary are at rest,"

we should not have thought so much of it; but to peg out in so disgraceful and unnecessary a manner, is something that can never be forgiven. As the poet so truthfully says:

"We may forgive, but we can not forget."

Eng's conduct is open to censure, nevertheless to a certain extent he was excusable. Although not of a high order of intellect, still his experience of life had doubtless impressed him with the importance of its continuance; and yet, merely from the force of habit, without considering the consequences of his act, Eng deliberately decided to go along with Chang through the dark valley. We have consulted many eminent members of the medical profession, and while some contend that there was really no necessity for this new departure on the part of the living, others as stoutly maintain that he was obliged to go—there was no local option left him. So we leave the medical faculty to settle that question among themselves. We think, however, that Eng acted altogether too hastily, no matter what the provocation may have been. There were various reasons why he should have lived. "Our Jim" says that "Eng might have had Chang stuffed, and toted the deceased around the country as a *side show*, by which a great deal of money could have been made for the benefit of the surviving families. This is all lost now, except what may accrue to them on deadheads." Admitting that James is "well up" in the art of stuffing the living, we think that his theory might not very easily be put into practice so far as the dead are concerned. As a public exhibition or speculation, the suggestion is not without its advantages; for certainly the show would possess far greater interest for the scientific spectator than it has hitherto possessed. But we do not see what advantage it would have in the *family* circle. After they had finished their "little snap" throughout the country, just imagine Eng prancing along here with his silent partner, and flopping down with him right in the midst of the bereaved family of the deceased! Fond warm clasp of the hand from Mrs. Chang, no loving embrace, no ducats. Everything for Mrs. Eng. Would this work? We grieve to say that it would not. Family jars would arise, dissensions would be created, and considerable trouble would ensue, no doubt. Eng could knock down, and Mrs. Chang could not. The decay we should go into the complications of the deceased subject, the more insolvable do the difficulties become. All last night we laid awake, thinking it over, and wondering what it "might have been" if Eng had stayed his reckless hand, and held on a little longer. Then we revelled in the grandeur of Chang for his thoughtlessness and selfishness, and we attributed to him all the care and trouble and vexation which his unholy act has brought upon the families of the late lamented, as well as upon the "press and public." Then we pictured the "Original Jim" and his crude but well-timed suggestion; and we conceived the idea of engaging a first-class showman to go down to North Carolina, and see about having Chang and Eng stuffed for exhibition; but we have since ascertained that some wide-awake doctors have been ahead of us, and have secured the privilege for themselves. . . . And talking about sideshows, we see that the privileges are fast being secured for next season's tenting campaign, and manufacturers of living curiosities are just as busy as they can be. "The wonderful five-legged calf," that lost one of its legs last season, has had it replaced with a much better one, the maker guaranteeing it to stick all through the season. "The original striped pig" is having a new set of stripes painted on him; so natural, indeed, as only to be detected by the *cognoscenti*. Two girls, who tried to make a living by playing the violin with their hands, but failed, have had their arms amputated, and now play the fiddle with their feet. They have been secured at a high figure for the tenting season. Another artful designer has completed a fresh "tattooed head of a New Zealand chief," and the "petrified corpse of a cannibal, found in the South Sea Islands." These are beautiful works, and were secured by a liberal outlay. On Feb. 2 the Canadas next season. Living skeletons are in demand, but the difficulty is in getting subjects to "train down" long enough to *become* skeletons; in many cases, just as soon as they train all of the flesh off them, the skeletons die, and there an end. "Our Jim" understands how to do, but his appetite induced a failure. It has been proposed to import a lot of English jockeys, and exhibit *them* as living skeletons; this novelty would answer next to the *real* skeleton. One of the best curiosity-manufacturers in the profession is now engaged for the next six months in getting up an order which is intended to lay over anything before attempted. One of its most striking attractions will be "a double-headed boy, from Nova Zembla." A *real* boy was first secured, and to his own head was added (to all appearances) a second one, so carefully as to "defy detection, and challenge competition." The artificial head will open and shut its eyes and mouth, eat and drink, and otherwise perform the natural functions of a living head. A "new mermaid," three fresh "original horses of Washington," the identical suit of clothes in which Sharkey escaped," are mentioned as among the curiosities "now in course of rapid preparation." "Mark Twain's only genuine jumping frog" has been duplicated, and it promises to be an immense feature of the sideshow. It has been secured by the different showmen, each provided with certificates of its genuineness. Bret Harte's "Heathen Chinee" is also to be trotted out for the benefit of science. The four aces that he played on Bill Nye will be exhibited with the Heathen. Altogether, next season will develop some most wonderful and curious things. In view of this, we cheerfully append a few carefully-written verses in honor of

YE SIDESHOW.

"Come in, my venerable friend,
And bring your girls and boys;
Walk up and see the sacred cow
From Egypt (Illinois).
We've got the champion lazy man—
He'll tickle you to death—
He has to have two extra men
To help him draw his breath.

"Don't miss a most instructive sight—
Our tiger from Bengal—
His temper has *been quilled* so much
It isn't worth a cent.
We show more learning in our ten
Than in a dozen schools—
You have a fellow-feeling for her,
Walk in and see the mules!

"Our Mammoth Lady is immense—
She's just as fat as lard.
We have the Hairless Man, too,
Who's *bearded like my pard!*
We've got the Educated Hog,
Who any game can play.
He'll jine the Lambs' Club some time
And drive them boys away.)

"You'll hear Parepa's son-in-law
Sing 'Comin' thro' the Rye.'
And see the *Gutta Percha* Man,
Who's *got a perch* up high!
Come, tumble up, be lively, now;
We only charge a dime.
I mean to close this here shebang
In mighty sudden time!"

CITY SUMMARY.

HARRY MACK, who with his trained dogs was to have commenced an engagement at the Theatre Comique this evening, Feb. 2, will not be able to do so in consequence of losing his dogs by the burning of the Olympic Theatre, Philadelphia, Pa.

THE ELEVENTH AND LAST WEEK of "Humpty Dumpty Abroad" at the Grand Opera-house will be the present. A marked falling off in the attendance was noticeable during the past week, which we think forcibly suggests to the manager that he cannot hope to run pieces as long at that theatre as he might if it was located on Broadway. . . . The style of entertainments will not, however, be immediately changed, as G. L. and C. K. Fox are to appear in fresh pantomimes, which will occupy less time in their performance, so as to enable the manager to present his patrons with a brief variety entertainment of the first merit in the profession will be seen. During the past week C. Winter Ravel was the Harlequin, and proved himself thoroughly competent to fulfill all of the requirements of that role, being an agile, graceful dancer. Betty and Emily Bigl were seen in freshly arranged Ballets, and the Wilson Brothers performed some very difficult acrobatic feats in a manner which elicited enthusiastic applause. Otherwise the pantomime was not materially changed.

THE CYCLORAMIC PAINTING of "Paris by Night" has been the salient feature at the Colosse im since our last report, and its manifold beauties have elicited the highest encomiums from the liberal attendance. Extensive alterations are being made in various departments, and fresh curiosities, to fill the vacant alcoves, are daily expected to arrive. Prof. Tobin amuses and at the same time imparts valuable scientific information to the audiences in the lectorium. From the flag-staff which surmounts the building, precisely at eight o'clock every night a flash of electricity denotes the correct mean time, which telegraphed for that purpose from the National Observatory at Washington, D. C.

ALICE SOMERS, a clever performer of songs-and-dances, attired in male costume, and who at once secured the favor of her audiences, was the only fresh appearance at the Olympic Theatre during the week ending Jan. 31. All of the performers of the previous week were retained and appeared in fresh acts and specialities, making up a programme of unusual excellence, which attracted an uniformly large attendance. For the present week the Holman Opera Troupe, Valle d'Arma, Hawley and Macy, Dan Morris, Ala, Harry Stanwood, will be the fresh appearances.

SOME FEW CHANGES were made in the cast of "The Scouts of the Sierra Nevada" at the Bowery Theatre on Jan. 26. C. J. Grisdale, who made his first appearance, acted Leger an Indian and Little Bessie Vivian impersonated Alice Dudley. This drama, preceded by "The Jolly Shoemaker," formed the attraction until Jan. 31, when on that and the following evening "The Man from America," in which J. J. Wallace acted the character of George Francis Train, and the last act of "The Scouts of the Sierra Nevada" were given. "Uncle Tom's Cabin" was performed at the Saturday matinee. On Feb. 2 Laura Alberta begins an engagement, acting in a new drama entitled "Passim, or the Sister Avenger."

THE FEW CHANGES made in the programme at Bryant's Minstrels since our last report were confined to the first part, and consisted of "My Home in Kentuck," sung by A. H. Pelham; "The Soap Man" by Dave Reed, and "Touch the Harp Gently My Pretty Louise," by W. Raymond. We observe no dropping off in the large attendance. "The Mulligan Guard," "The Mutton Trial" and "Cinderella" continue the most attractive features.

THE KELLOGG ENGLISH OPERA TROUPE have been performing to large audiences at the Academy of Music.

"NIMBLE JIM, or the Adventures of a New York Detective," a sensational picture of city life in five acts, written by James Pearson, was given for the first time on any stage at Wood's Museum on the evening of Jan. 26, and ran during the week. It contains no novelty, the incidents being hinged upon the abduction of a young country girl by a New York ruffian, upon the night of her betrothal, and the subsequent efforts of detectives and others in effecting her release, and the arrest and death of her abductor. A collection of scenes supposed to represent life, chiefly among the lower classes of the metropolis, have been strung together, and these are filled with effective situations, and the incidents follow each other so quickly that the public are seemingly amused, and have little time to reflect upon the glaring improbabilities presented. In the fourth act George H. Adams gave a clever still performance. Previous to the drama a variety olio was given, in which the Feeley Brothers gave an exellent trapeze performance; George Dunlop, a variety of feats in plate-spinning and balancing; Rollin Howard sang swell songs and a pathetic ballad of his own composition; the Francesce Sisters and Signor Novissimo a ballet divertisement, and the Bedouin Arabs acrobatic feats. Among the new feats introduced by the latter, one of their number spreads a pocket-handkerchief upon the stage, stands upon its centre and turns a somersault alighting in precisely the same position at the conclusion. This feat is repeated and each time a somersault is turned the handkerchief is folded smaller, until at last it is scarcely visible under the feet, and yet the performer alighted with remarkable precision upon the place from which he started. At the usual matinees a burlesque of "The Naiad Queen," with Miss Jennie Engel as Sir Rupert, and Rollin Howard as Wavelet, formed the attraction, and the variety olio mentioned above was performed previous and incidental to the extravaganza. Yankee Locke is to commence an engagement on Feb. 2, acting in "Trumps" at the evening performances, and as the matinee Miss Jennie Engel and company will perform in the burlesque of "Puss in Boots." A variety olio will be given afternoon and evening by the Feeley Brothers, Rollin Howard, the Leclercq Brothers, Scott and Bryant, and the Francisco Sisters. Miss Amy Stone is to commence an engagement on Feb. 9.

"FOLLINE" was acted for the first time on any stage at the Fifth-avenue Theatre on Tuesday evening, Jan. 27, and was cast as follows:

Rene.....	Mr. Harkins
Genevoix.....	Mr. Fisher
The Count de Marsille.....	Mr. James
Pontarme.....	Mr. Lewis
Gudin.....	Mr. Davidge
Gaspard.....	Mr. Parkes
Cousin Laube..	Mr. Whiting
Andre.....	Mr. Conway
Benetoy.....	Mr. Fawcett
Baptiste.....	Mr. Gilbert.

It is a translation of Sardou's "La Maison Neuve" (The New House). The dialogue is good, and one or two of the characters have been somewhat elaborated to fit the peculiarities of the artists embodying them, and some few liberties have been taken in arranging the incidents. Otherwise the translation is almost literal; but in comparison with the original it is less epigrammatic, and suffers in elegance of diction. It is in four acts, and was mounted with the wealth of scenery, upholstery and appointments that one now expects to see at this theatre. The first act transpires in the old-fashioned parlors of the house of Genevoix; the second in Folline's boudoir, the entire scene of which was spread like a light, gauzy texture; the third in Folline's drawing-rooms, one of the richest and most elegant scenes ever witnessed in this city; and the last in the anteroom to the chamber in Folline's house. It was nearly twelve o'clock when the comedy terminated on the first night of its performance, and a great deal of time was consumed between the acts in setting the several scenes. Between the second and the third and fourth acts the interval was twenty-five minutes. These long delays are occasioned by the innovation in stage mechanism. Scenes, instead of being placed in grooves after the old-fashioned plan, which has stood the test of ages, are now held in position by the aid of braces fastened to the stage with screw-eyes. Each scene has to be entirely removed from the stage before another can take as to make her feel ill at ease. We see that Rene and Folline, in answering the demands of fashionable society, find themselves partially estranged from each other, and that Rene has involved himself with a dancer named Mandarine, who occupies apartments in the same building. Old Genevoix, who is just brought Gabrielle, his sister, home from her convent school to celebrate her natal day, is the only other member of the household we learn that on this day the term of the partnership expires by limitation, but that it is the desire of old Genevoix, Rene's uncle, that it shall be renewed. To celebrate these three events festivities are in the course of preparation in the old-fashioned parlors of the house of Genevoix. Again the old gentleman of Folline, and now a wealthy widow, comes to the store in search of a piece of silk of a rare and peculiar shade, and recognizes Folline. After chatting pleasantly over bygone days, Folline confesses to the disappointment of the life she is leading, and an ambition to taste of the pleasures and follies of Parisian society. After Gabrielle Rene informs his wife that he has a great surprise in store for her, and reveals that he has taken another store in a fashionable locality, and that over it he commodious apartments sumptuously furnished. Without his wife's knowledge, he had been engaged for some weeks in preparing their future home for occupancy. Rene visits Folline's chamber in the absence of the latter, and asks and gains the promise of his wife's cooperation in bringing about that desired event. When the subject is brought to Genevoix he is shocked and surprise, peremptorily declines their proposition, and argues with so much warmth and fervor for the continuance of their old ways and customs as to cause a split in the family, the foregoing forming the basis of the plot. Folline, who under the influence of the opium, believes that she is actually dreaming, or that she is really willing to listen to his advances, knowing that she can plead drowsiness as an excuse. In any event, when she was aroused, the Count was still there, and the inevitable had been consummated. Folline, triumph by his masterly impersonation of old Genevoix, which was brimming with tenderness and strict integrity of purpose. It may be classed among his very best efforts. High praise must also be awarded Jane Pontarme, Gabrielle, Aglae, Baptiste, and Gaspard. Mr. Harkins, as the young Count de Marsille, has but little to say, and has no easy task to impersonate the character of a drunken gentleman. There is ever a strong temptation to overact and make the portrayal that of either a buffoon or a loafer. But Mr. James did not overstep the modesty of nature, and throughout that scene the evidences of good-breeding and gentlemanly instincts were plainly discernible. Mr. Harkins infused the character of Rene with manly vigor; and if not at all times completely satisfactory, he did not seriously err. Miss Lewis was excellent as Pontarme, but the character is not particularly brilliant. In the scene where he woos Aglae, addressing her as the personification of money, he was very comical. Mr. Davidge presented an artistic portraiture of sanctimonious old Gudin, the old cashier. . . . Erin-born Mr. Parkes, as Gaspard, the fast cashier, was satisfactorily performed. Bluff Cousin Laube was excellently made up and well acted by Mr. Whiting. A word of praise is due Mr. Conway for his modest and quiet representation of Andre, Gabrille's lover. Mr. Fawcett for his correct conception and embodiment of the valet, Benetoy; and Mr. Peakes as the Commissary of the Police. Messrs. Gilbert, Beekman and Deveau, though but momentarily seen, performed their duties conscientiously. Miss Ada Dyas acted Folline in the early portions of the drama in a quiet and ladylike manner, but the fourth act failed to get to satisfaction. She was lacking in facial expression, vocal power, and that intensity and magnetism which thrills an audience. The encounter with de Marsille, the belief that she has killed him, and, at the very instant of his apparently lifeless fall, the announcement of the presence of a police-officer, offer opportunities for an artist to produce a great effect upon an audience, as do the following incidents when they seek to enter her bed-chamber, yet Miss Dyas was unequal to the task. Miss Fanny Davenport displayed a number of charming and elegant toilets, and acted Aglae with much vivacity. It is a character which enables her to appear at her best. Sara Jewett was Gabrielle—fresh, young and ingenuous. She did not seem to act, for her art was entirely concealed. Mrs. Gilbert gave a faithful picture of Bastienne. Miss Minnie Conway was effective in her brief scene as Theodosie, and Nina Varian was satisfactory. The audience on the first night was neither as brilliant nor as numerous as is generally the case on like occasions. "Saratoga" was acted on Monday evening.

CROWDED HOUSES have been the rule at the Union-square Theatre since our last writing, and it has been difficult to procure available standing-room after the curtain rises. At the matinees the crowds are so large that ladies accept seats in the gallery rather than be disappointed in seeing the piece. Places being booked for a number of weeks ahead gives assurance that "Led Astray" will not be withdrawn at present.

ISAAC HENRY FORD, the youngest child of John J. and Adele Shovler nee Adele Plunkett, died on Jan. 31 at the age of 2 years and 7 months. The funeral took place on Feb. 2.

MISS ELIZA LINDQUIST, Prof. R. Nelson and Sons, and a new local dramatic sketch by John F. Poole, entitled "Rent Day," constituted the fresh attractions at the Theatre Comique since our last report, where the attendance continues uniformly large. Miss Lindquist, who has a pleasing face and a sweet, musical voice, sang Tyrolean songs, which were liberally applauded. Prof. Nelson and Sons performed acrobatic feats, which deserve to rank in point of grace, agility and daring among the best ever seen upon the New York stage. A number of somersaults, performed by one of the little boys while standing upon his father's feet, upon which he again alighted at the conclusion of each, thrilled the audience with delight. Poole's dramatic sketch presented graphic pictures of the trials of the poorer classes, who are suffering from the lack of employment. This author evidently understands the tastes and requirements of his auditors, and his productions are ever successful. A salient feature of the programme was Scenes from Early Minstrelsy, with Charles White as interlocutor, John Wild as bones, and Ed. Harrigan as tambo. The instruments were one violin, two banjos, guitar, flutina and triangle. Between the songs, witticisms were indulged in and conundrums propounded and answered. The opening chorus was "Down the River;" then John Wild sang "Camptown Races;" J. W. McCoy, "Old Folks at Home;" E. Harrigan, "Black Smoke am Rising;" and Robert Hall, "My Old Aunt Sally." R. M. Carroll, who in his boyhood days was known as Master Marks, danced an Ethiopian breakdown, and Tony Hart and the company performed the musical sketch called "Lucy Long." Tony Hart's clever impersonation being especially meritorious. The whole programme was thoroughly enjoyable, and with the elder portion of the audience revived recollections of happy days long since past, while the younger portion had a glimpse of the style of minstrelsy popular in their parents' childhood days. Dancing by Kitty O'Neil; songs by Mrs. John Wild and the Misses Kate O'Connor and Clara Belmont; John Williams in Irish songs-and-dances; "The Mulligan Guards" and the sketch of "The Fisherman's Luck" to end the bill. Frank Frayne, in "Marked for Life," Miss Martha Wren and James Collins, in burlesque operatic and Irish sketches; E. D. Davies, premier ventriloquist; Chas. Baxter, characteristic vocalist and dancer; Miss Ella Wesner, change artist; the Remmelsberg Sisters, premiers dancers, and Prof. Stewart, the Vokes Family through Col. T. A. Brown, dramatic agent, No. 9 West Fourth street, this city. Among the Colonel's announcements in another column will also be found a warning to all parties not to produce the drama "Marked for Life," and the date of E. D. Davies' annual benefit.

ILLION DEVEAU has been engaged for three years at the Fifth-avenue Theatre.

AT BELLEVUE HOSPITAL on the evening of Jan. 28, an entertainment was given to the convalescent patients, when "The Rough Diamond" and "The Adopted Child" were performed. Among the artists were Ida Vernon, J. B. Studley and Harry Rich. Master Willie Lindsay, a ten-year old son of Joseph Nagle, the well-known actor, made a great hit, acting the boy in the latter play. Between the pieces "M. H. B.," the piquant correspondent of *The St. Louis (Mo.) Republican* made a speech in her usual style, and altogether the entertainment was highly pleasing.

E. P. KENDALL arrived in this city on Sunday, the last inst., on his way to Worcester, Mass., called there by the dangerous illness of his mother, whose death took place on Saturday, Jan. 31. Mr. Kendall was three days more than the mail from Illinois. The funeral of Mrs. Kendall takes place on the 4th inst.

E. D. DAVIES the ventriloquist is to have a complimentary benefit at the Metropolitan Theatre on Thursday afternoon, Feb. 5, when a host of volunteers are to appear.

THE MINSTRELS are to perform at the matinee of Feb. 7 for the benefit of the New York Foundling Asylum.

BARNUM'S NEW HIPPODROME, on the block bounded by Fourth and Madison avenues, and Twenth-sixth and Twenty-seventh streets, will open on Feb. 22. Considerable excitement exists among neighboring property-holders from the danger of its destruction by fire. The building is said to be constructed principally of wood, and it is further alleged that it is planned and being built in direct violation of the fire laws, and that the Superintendent of Buildings is guilty of a breach of duty in issuing a permit for it. The buildings most imminently endangered are the Union League Club edifice, that of the American Jockey Club, the residence of Dr. Mott, and adjoining that the building containing the Mott Memorial Library, filled with rare medical books and MSS., which, if destroyed, could never be replaced, besides all of the fine residences on Twenty-sixth street fronting on the square. Dr. Mott, William L. Coggswell of the Union League Club; Mr. Griswold of the Fifth-avenue Hotel, and others have emphatically protested against the completion of the building, and as the opposition has taken tangible shape it is most probable that legal measures will be at once taken to enforce the fire laws with regard to it.

"DUKE," a favorite trained dog belonging to John L. Sanford, the well-known dramatic agent, died on Jan. 31, of inflammation of the lungs, at Harry Jennings' dog repository. "Duke" was well known throughout the United States.

DRAMATIC.

MARIUS TURCK opens with his sensational drama of "Lightning Bob" at the Theatre Royal, Montreal, Canada, on Feb. 10.

ROBERT MCWADE, supported by a dramatic company under the management of R. E. Lewis, assisted by George L. Smith, agent, performed at Fort Wayne, Ind., Jan. 29, Toledo, O., 30, 31. Route: Adrian, Mich., Feb. 2, 3, Jackson 4, 5, Kalamazoo 6, 7, Grand Rapids 9, 10, Lansing 11, Battle Creek 12, South Bend, Ind., 13, Elkhart 14, Kokomo 16, Richmond 17, Springfield, O., 18, Delaware 19, Newark 20, Zanesville 21.

J. W. CARDEN'S "Rip Van Winkle" Company held forth at Titusville, Pa., Jan. 30, 31.

CINCINNATI, O., theatrical news to Jan. 30 is furnished by our correspondent, to the following effect: "At Wood's Theatre, Joe Emmet continued his excellent portrayal of 'Fritz' two nights of this week, when on Market street, below Thirteenth, Philadelphia, formerly known as National Hall, but more recently as the New Olympic Theatre, was discovered to be on fire. The flames are said to have originated in the green-room, located in the rear of the second story. An alarm was sounded, and the firemen were promptly on the ground and were soon in service, but the fire seemed to spread in all directions, so that in a short time nothing remained but the walls of the building. During the progress of the fire the falling of a wall seriously injured several, besides killing two other firemen, George W. Devitt and Charles O'Neil. Out of all the properties in the theatre nothing was saved; wardrobes, music and other paraphernalia of the profession being all destroyed. One of the greatest sufferers by the fire was Harry Mack. His four performing dogs were burned. He states that his clown dog alone was worth $1,500, and that $3,000 would not cover the loss of dogs and property. Miss Minnie Jackson lost a wardrobe valued at $700. Miss Sophie Elma lost in dress and jewelry about $700. A. R. Vanborn the summer lost all the dresses; and the costumes and effects of the other members of the troupe were also destroyed, their names being mentioned in the following programme of the last performance given in the theatre:

OLYMPIC THEATRE,
Market street, above Twelfth.

James Pilgrim	Stage-manager
R. Fitzgerald	Business Agent
H. C. Carlisle	Scenic Artist
Wm. Fulmer	Prompter
Jno. Underhill	Treas. and Bus. Manager
J. F. Zimmerman	Musical Director
Robert Oldham	Machinist
W. P. Campbell	Gas Engineer

WEDNESDAY EVENING, JAN. 28, 1874.

Overture..... Prof. Zimmerman and Orchestra

The performance will commence with the nautical drama called

THE BANKS OF THE ZUYDER-ZEE, OR DUTCHLAND AS IT WAS.

Pomena Vondertriller		Minnie

ville, though taken by genuine surprise, made a brief and appropriate acknowledgment of this mark of good feeling. Mr. Davis of the ventriloquist then set the audience laughing, and finally, after the last piece of an excellent programme from the orchestra, Mr. Sothern sent everybody home happy by his grotesque but cheerful picture of Lord Dundreary's married life. Next week, W. J. Florence begins an engagement at this theatre with Obenrizer in 'No Thoroughfare.'

JOHN MCCULLOUGH commenced a two weeks' engagement at Salt Lake City, Utah, Jan. 26, acting in "Jack Cade."

DRAMATIC, minstrel and variety combinations, or stars desiring dates at the Globe Theatre, Chicago, Ill., are requested to address Frank Lawlor, as per card elsewhere.

AT THE CAPITOL THEATRE, Albany, N. Y., Miss Charlotte Stanley opened on Jan. 26 in "Crime, or the Car-hook Tragedy." Our correspondent, who wrote on Jan. 31, says: "Miss Stanley appeared as the heroine Madge, a waif, and made a very fair impression. She is evidently an actress of experience. The support was very good, the most noticeable in the cast being Harry Mainhall, who acted Moses Abrahams,'a Jew, in excellent style. On the 30th, 'A Fight for Life' was produced for the star's benefit, and proved to be a superior production to 'Crime,' it being a mild sensation, well written, containing probable incidents and a sensible plot. Miss Stanley's rendering of Mary Mowbray was a very intelligent and pleasing piece of acting. Walter Treville, J. P. Rutledge, E. C. McCall and J. Armstrong did as idiot, very naturally, and H. W. Gregory as Gigiamp made a palpable hit. Louise Peterson and Mrs. Young were pleasing, and Gertie Granville very good. Gregory and Miss Granville sang 'The Mulligan Guards,' thereby evoking great applause for their excellent vocalization and amusing business. Next week Ettie Henderson will star in 'Little Sunshine' and 'Far West.'.....A novel and pleasant entertainment has been presented at the Opera-house during the week by the Majilton-Raynor Combination, who have succeeded in attracting a succession of pretty good houses with their specialty entitled 'Gabriel Grub.' The acting is all vested in E. S. Tarr, John Matthews and Nellie Jones. Mr. Tarr, judging from his impersonation of Gabriel Grub, is a character actor of no mean ability. John Matthews recited a bloodcurdling poem very creditably, and about all that Nellie Jones had to do was to look pretty and speak a line now and then. This combination appears in Troy next week. On Feb. 2 'After Dark' will be produced by the stock, with new scenery and mechanical effects. Several specialty artists will be introduced in the Concert Hall scene."

MR. CHANFRAU opened at the Academy of Music, Cleveland, O., on Jan. 26, for the first time in a number of years, in "Kit the Arkansas Traveler." Our correspondent, under date of Jan. 30, states: "The piece was elegantly mounted, the scenery and mechanical effects being very fine. It drew large and appreciative audiences, and proved a financial success. Mr. Chanfrau's rendition of Kit Redding is a good picture of the Southwestern backwoodsman, and his equal in that role could scarcely be found in the annals of the stage. Mr. Harold Forsberg played Manuel Bond in an artistic manner, and Miss Florence Chase acted Kit's wife, in the prologue, commendably. Mr. J. E. Irving appeared as Judge Suggs, a character part, which he made all that was possible of, and in conjunction with Major Squiggs, acted by J. B. Conran, kept the audience in a large, good humor, and the star was encored at the close of the continual roar of laughter which were on the stage. Mr. Edwin Price as Lord Fitzfolle acquitted himself very creditably, as did also Mr. A. R. Brookes as James Temple. Benj. R. Graham as Jerry Sleepers could hardly be improved on, for he seems perfectly at home in that style of a part. The Julius Cæsar Washington Smith (a colored 'seen'man') by Mr. John J. Collins was very laughable. Miss Effie E. Elisler as Alice Redding, in the play, was quite clev r, and Little Nellie Irving, in the same part in the prologue, deserves great credit for her earnest and pleasing acting. Miss Alice Hastings as Mrs. Globbs created considerable merriment, and Miss Charlotte Crampton gave a good rendition of Mrs. Temple. Mr. Chanfrau remains another week, and will produce 'Sam' on Feb. 2. Mr. C. W. Couldock will follow him on the 9th."

E. L. DAVENPORT is to perform in the New England circuit, under the management of Alex Calhoun.

THE AGNES WALLACE and Sam B. Vilia Company closed a successful season at Frankford, Ind., Jan. 29, Logansport, 30, 31. Route: Peru Feb. 2, 3, 4.

THE FRONT STREET THEATRE, Baltimore, Md., rejoined in a succession of crowded houses during the past week, the chief attraction being Oliver Doud Byron in "Across the Continent." Our correspondent, under date of Jan. 31, remarks: "Mr. Byron played responsibles here about ten years ago under George Kunkel's regime, and his return to the scenes of his early labors was hailed most enthusiastically by the habitues of the Front, of whom even the younger generation well remember him. The play was mounted with rather more than usual care and completeness, and the acting generally reflected credit on the company. 'Across the Continent' was superseded on Thursday evening by 'Ben McCullough,' which also received most excellent treatment. The drama was preceded every evening by a brief olio, in which Miss Frankie, sericomic vocalist, made her first appearance on Jan. 26. Her songs were cleverly rendered, their pleasing effect being heightened by her youth, good looks, and winning ways. The thrilling performance by Chas. C. Mathews on the so-styled 'Flying Cord' was much admired and lauded. C. C. Mathews, Mlle. Lauretta, and the Mocholla Brothers closed January 31. On February 2 'Donald McKay' will be produced with Mr. Byron as the hero; and Minnie Oscar Gray, the Kincade Family, the Remmelsberg Sisters and Lester and Allen are announced to open.....At Ford's Opera-house Mrs. James A. Oates and her Comic Opera Company commenced an engagement of two weeks on Jan. 26, and have thus far drawn good houses. On Monday evening 'The Grand Duchess of Gerolstein' was presented. Mrs. Oates received a flattering welcome, and her delightful singing and acting of the title-role met with keen appreciation from the audience. She donned a different dress in every act, and all of them were superb. W. H. Crane's rendering of General Bourn was a delectable specimen of comic acting. Miss Nellie Larkelle, a lady of decidedly prepossessing appearance, acted Wanda, and used her splendid contralto voice to much advantage. C. H. Drew as Fritz, W. H. Woodfield as Prince Paul, and Harry Allen as Baron Puck, all deserve praise. On Tuesday evening 'The Flower Girl of Paris' was given; Wednesday afternoon, the 'Grand Duchess;' Wednesday evening, 'Madame Angot's Secret' and 'Four Lite in the Manger;' Thursday, 'Les Bavards;' Friday, 'The Child of the Regiment;' Saturday afternoon, 'The Flower Girl,' at night, 'Fortunio.' On Feb. 2 Mrs. Oates and company will appear in 'Madame Angot's Child.' Carlotta Leclerq is to open here on Feb. 9."

DICK BOUCICAULT is drawing immense audiences at the California Theatre, San Francisco, Cal., where he made his first bow west of the Rocky Mountains on Jan. 19, wrote our correspondent on Jan. 26, further remarking: "He introduced himself in an impromptu piece, called 'Bouciault in California,' to comic songs that fairly blazed with harmless egotism and spiuttered with an incessant fire of wit. The trifle was written for two purposes. It afforded Mr. Bouciault a chance to admire his own works, to state what he aimed at in writing the Irish dramas. Its main purpose, however, was to fill up the limit of an evening's performance in conjunction with 'Kerry,' as Mr. Bouciault—undoubtedly because he feels himself strongest in the exquisite minature drama—was determined to open in the piece; and to have played it with one of the long Irish dramas would have dragged the performance on to midnight. Decidedly Mr. Bouciault knew what he was about in choosing 'Kerry' for his debut, as he could not possibly have found a better vehicle for his talents as an actor. No matter what he may do during the remainder of his engagement, he is bowound himself in thorough artist in one line, at least, and he has the satisfaction of knowing that his Kerry is generally regarded as one of the most delicate and, at the same time, one of the warmest pieces of *genre* acting the San Francisco stage has known. The drama was placed upon the stage in a beautiful scenic dress and was acted by Lewis Morrison, Walter Leman, E. J. Buckley, Maggie Moore and Annie Graham. In addition to 'Bouciault in California,' which was acted by Bouciault, Barton Hill, W. A. Mestayer, J. C. Williamson and Maggie Moore, 'Jones' Baby' was presented, with Mr. Williamson as the distressed father. On the 22d 'The Colleen Bawn' was produced; and although Mr. Bouciault did not give any touches so fine as in 'Kerry,' he left a favorable impression as Myles by the truth of his conception and the sincerity of his acting. Without particularizing, the acting may be said to have been quite effective, with Henry Edwards as Kyrle Daly, William Barry as Corrigan, J. C. Williamson as Danny Mann, Lewis Morrison as Hardress Cregan, Walter Leman as Father Tom, Sophie Edwin as Mrs. Cregan, Mrs. Saunders as Sheelah, Ellie Wilton as Anne Chute, and Maggie Moore as Eily O'Connor. During the ensuing week, Mr. Bouciault will act in 'Arrah na Pogue' and 'Daddy O'Dowd.' On Feb. 3, Miss Katharine Rogers will appear in 'Mimi,' the drama being produced under the supervision of Mr. Bouciault. During Mr. McCullough's engagement, which commences on Feb. 16, 'The Gladiator,' 'Richelieu' and 'King Lear' will each receive a new and splendid scenic mounting.....No especial change is to be remarked as having occurred at Maguire's Alhambra Theatre. A very fair business has been done with the regular company, the Siegrists, Geo. Knight and Ella Wesner. On Jan. 26, the wonderful Girards and Prof. O'Reardon make their first appearance.....At Maguire's Opera-house the attendance has improved somewhat since it was last noticed, but the performances do not call for an extended writing. The burlesque of 'Kenilworth' is being presented, with Miss Jennie Lee and John Howson in the leading characters, and the farce of 'The Goose and the Golden Eggs,' with Mr. J. P. Burnett as Flickster.....On Jan. 23, John McCullough and Annie Graham left for Salt Lake, the Remmelsberg Sisters for New York, and Miss May Howard for Denver..... Miss Katharine Rogers opened at Sacramento on Jan. 20 as Juliet, and made a decided success, according to the local papers. She has undoubtedly drawn large houses both in 'Mimi' and 'Pygmalion and Galatea'.....The Herne-Vane-Templeton Combination inaugurated a projected extensive tour of the Pacific Slope at Grass Valley on the 19th in 'Light-house Cliffs'.....Dion Bouciault has been engaged to play at Sacramento by Manager Piper after closing his engagement at the California Theatre."

BIDWELL & MACDONOUGH'S "Black Crook" Combination is billed to show at Peoria, Ill., Feb. 4, 5.

W. A. ROUSE, Fanny Denham and a company are to commence a brief season at Odd Fellows' Hall, Harrisburg, on Feb. 2.

GABRIELLE MCKEAN and Frank G. Campbell are at Fort Wayne, Ind., waiting for something to turn up.

JOHN E. OWENS and a company, under the management of Theodore Hamilton, are to perform at Milwaukee, Wis., Feb. 4, 5, 6, 7.

BAKER AND FARRON are to fulfill a two weeks' engagement at Buffalo, N. Y., beginning on Feb. 9.

THE KATIE PUTNAM COMEDY COMPANY performed during the past week at Savannah, Ga.

JENNIE CARROLL and her dramatic company are to amuse the public of Harrisburg, Pa., Feb. 13, 14.

LAWRENCE BARRETT, supported by Alexander Fitzgerald of the St. Charles Theatre, New Orleans, La., Miss Louise Hawthorne, J. W. Norton, Harry Meredith, William Seymour, J. P. Sutton, George Morton and other members of T. W. Davey's Dramatic Company, we are informed by special telegram, dated New Orleans, Feb. 1, will act "Richelieu" to-night in Mobile, Ala., and the next night go to New Orleans to-day, Feb. 3, giving a matinee and an evening performance. The distance between the two cities is two hundired and eighty miles, and a lightning-express train will carry the above artists, a committee of gentlemen connected with the press, and a number of ladies and gentlemen from both cities, T. C. De Leon will be the lessee of both theatres, and T. W. Davey manager.

THE CRISP SISTERS and a company performed at Bonham, Texas, during the week ending Jan. 24. Route: Honey Grove, Paris, Clarkville and Little Rock, Ark. Harvey N. McGrew, Dutch comedian, visited the company at Bonham.

THE COLEMAN SISTERS commenced an engagement at Richmond, Va., Theatre Jan. 26, acting in the dramas entitled "Jenny Foster the Sailor's Daughter" and "Nan the Good for Nothing." Our correspondent, under date of Jan. 31, remarks: "Since their visit here last season a decided improvement is noticeable in their acting, music and dancing. Clara, the youngest, is a musical prodigy, and her rendition of boy characters is excellent. Louie and Alice were equally as good. The sisters appeared during the week in addition to the above in 'Love in Humble Life' and 'Little Sentinel,' with a musical olio between the plays each night. The support rendered by Mr. Coleman, G. Levick, Mrs. Carhart and the rest of the company was satisfactory. The attendance has been good, particularly at the matinee, when the theatre was crowded. The Colemans remain another week, appearing Feb. 2 in their new play, 'Silver Star, or the Mystery of Villa Real,' written especially for them by Mr. Fred. Marsden."

KATE FISHER, with her horse Wonder, commenced an engagement of one week at the Opera-house, Rochester, N. Y., on Jan. 26, as Mazeppa. Our correspondent, writing on Jan. 31, says: "J. Clinton Hall appeared as Abder Kahn, Willis Page as Thamar, W. T. Dulany as Castelan, James Harrison as the Count Premislaus, J. M. Charles as Rudzioff, all enacting their several characters commendably. Mr. George F. Ober is to be particularly noticed for the fine manner in which he sustained the character of Drolinsko. He also sang a song, which was encored. Miss Mary Davis dressed tastily, and acted well the role of Brinska, and Mrs. Ada Lawrence ably filled the brief part of Agatha. The rest of the characters were generally well assumed by W. F. Horton, Alex. Byers, Miss Flora St. Clair, and Miss Katie Tyson. On the opening night the attendance was limited, but on the subsequent evenings of the week business was first-rate. On Thursday evening 'Dick Turpin's Ride to York' was added to the bills, and it took place Chas. Bradshaw appeared for the first time since his summons to Philadelphia, acting Jackey Goosegreen. Friday 'The French Spy,' in conjunction with 'Mazeppa,' was produced. The latter will be given at the matinee to-day, and for this evening it will be changed with 'Jack Sheppard.' George Pranco in 'Marked for Life' on Feb. 2.....Wm. Horace Lingard and troupe are booked at Corinthian Hall for Feb. 9, 10."

MME. JANAUSCHEK and company are to play at Harrisburg, Pa., Feb. 4, 5, 6.

FIRST-CLASS STAR ATTRACTIONS are wanted by the manager of the Albany, N. Y., Opera-house. Read his adv.

THINGS THEATRICAL have prospered finely the past week at Providence, R. I., wrote our correspondent on Feb. 1, continuing: "On Jan. 26 E. L. Davenport appeared at the Opera-house after an absence of several years from our boards. He was heartily received by a large audience and played with his old-time vigor. 'A New Way to Pay Old Debts' was presented 26, 27, with Mr. Davenport as Sir Giles Overreach. The entire interest of the play centred on the star, and his artistic rendering was liberally applauded. Mr. Davenport made up very finely, and played with more spirit than on some recent occasions. W. P. Sheldon was natural as Marrall, while as Justice Greedy W. A. Donaldson was satisfactory. and the remaining characters were fairly acted. On 29th and 31st, as Jack Cade, Mr. Davenport displayed power and intensity. E. L. Davenport is at home as Wat Worthy, and Miss J. Cameron pains-taking as Mariamne. 'Hamlet' was produced on the 30th. 'Wild Oats' was given on the 28th and at the Saturday matinee, and 'Robert Macaire' as the afterpiece Saturday evening. The audiences continued large, and the star was several times called before the curtain. Mr. Davenport remains for four more performances, inaugurating a series of Wednesday matinees on Feb. 4. 'The Frog Opera' by amateurs is to follow 5, 6, 7, during which time Manager Henderson, with his company, plays Davenport to Mr. Bedford and Woonsocket. Barton Hill, Harrington's Opera-house, Dollie Bidwell and a company played 'A Terrible Secret' Jan. 26....."The Magic Talisman' came on the 28th, and remained four nights, giving a matinee on the 31st. This party is under the direction of B. M. Globbs. Its effects were among the best ever given here by a traveling company, and the variety performance first-class. The St. Felix Infant Ballet troupe were excellent, and Mlle. Proscher received applause for her single dances. The Snow Brothers have three very well trained dogs, and the mystic changes of Leonore St. Felix were well performed for one so young.....Coming: Erin and Brennans Feb. 4, 5; Johnny Thompson 9; Pilgrim's Progress 2, for one week."

ANOTHER THEATRE BURNED.—The Royal Lyceum, Toronto, Ont., was burned to the ground after the conclusion of the performances on the night of Jan. 30. Although the building was insured, the scenery, properties and wardrobe were not.

BARTLEY CAMPBELL is writing a new play for C. W. Couldock.

MUSICAL.

JOHN VON OLKER died at his residence in Cleveland, O., on Jan. 21, at the age of 48 years. He was a musician of uncommon ability, being an expert performer on the cornet and violin. He was born in Esterbach, Germany, in 1826, and at the age of twenty-six years he came to America in company with his father and two brothers, and with them made a concert tour of the country. He visited Cleveland in 1853, and from that time made that city his home. At the outbreak of the war he enlisted as the leader of the band with the Fourth Michigan Regiment, and when his time expired he entered the one hundred days' service as a member of Leland's Band. It is supposed that the contracted the seeds of the disease which caused his death during that service. He was at one time a professor in the Oberlin Conservatory of Music.

SMITH'S BELLRINGERS and Jaffo, humorist, performed at Burlingame, Kansas, Jan. 26. Carbondale 27, Lawrance 28, Olathe 29, Paola 30, Fort Scott 31.

BILLY DE VOE, who advertises, wants to engage a junior pianist for a traveling company.

A LEADER is advertised for by Manager.

LEAVITT'S SWISS BELLRINGERS, Troupe No. 1, with J. R. Fields, humorist, and Batchelder Sisters, vocalists, are to give entertainments at Mecca, O., Feb. 2. Gustavus 3, Kinsman 4, Williamsfield 5, Andover 6.

THOMAS H. DE WITT, leader of orchestra and tenor horn player, advertises for an engagement for the tenting season.

JOSEPH G. RAMPONE, leader of orchestra and clarionet soloist, has returned from South America, and advertises for an engagement.

MRS. RICH, a tenor, with Luca's Opera Company, and formerly connected with the choir of St. Francis Xavier's Church, New York, also one of the chorus singers, died of vomito, at Havana, Cuba, during the week ending Jan. 24.

THE HYMNS SISTERS' COMBINATION TROUPE sang at Greenfield, Mass., Jan. 26, Athol 27, 28, Clinton 29, Fitchburg 30, 31.

THE COLUMBUS, O., MAENNERCHOR SOCIETY are giving Sunday-evening concerts in that city, assisted by the Philharmonic Orchestra.

A GRAND MASQUERADE BALL was given at Maennerchor Hall, Columbus, O., on Jan. 29, under direction of Prof. P. H. Bruck.

THE NILSSON OPERA TROUPE returned to Chicago, Ill., on Jan. 28, and gave a farewell matinee at Hooley's Theatre. "La Traviata" was sung, and the house was crowded.

THE CINCINNATI MAENNERCHOR, under direction of Otto Singer, gave a very successful concert in that city on Jan. 26 at Pike's Opera-house, and the Harmonic Society sang at the same place on the 28th.

HENRI WIENAWSKI and Victor Maurel, assisted by Miss Isabella Brush and Miss Jessie Lavine, gave a couple of concerts at Concert Hall, Philadelphia, on the 29th and 30th of January.

MISS BERTHA KRAUSE and MAX HEINRICH appeared in operatic selections at Miller's Winter Garden, Philadelphia, during the week ending Jan. 31.

MAENNERCHOR'S ORATORIO of "St. Paul" was given by the Caroline Richings-Bernard's Old Folkes Troupe at Concert Hall, Philadelphia, on the 31st of January. The farewell concert of the Old Folkes will be given on the 3d of February at the same establishment.

AT THE WOLSIEFFER CONCERT on the afternoon of January 31 at Horticultural Hall, Philadelphia, Mr. G. T. R. Know, baritone, made his first appearance.

SPAULDING'S BELLRINGERS are billed at Putney, Vt., Feb. 3, Westminster 4, Charlestown, N. H., 5, Springfield, Vt., 6, Bellows Falls 7, Chester 9, Rutland 10, Saratoga, N. Y., 11. Business is reported excellent.

THEODORE THOMAS and his orchestra gave a series of three concerts in Music Hall, Boston Mass., the past week.....The New York Glee Club and Madrigal Vocalists give a concert in Music Hall on Jan. 26.....The Apollo Club give their monthly rehearsal on Feb. 2.....Carlyle Petersilea's second piano rehearsal occurs on Feb. 6, in Wesleyan Hall.

THE BERGER FAMILY, bellringers, and Sol Smith Russell, humorist, recently gave an entertainment in Macon, Ga., when, says a correspondent, the receipts were $560, and at the matinee performance there were numbers turned away unable to obtain admission. They also attracted crowded audiences at Griffin and Forsyth. In speaking of them *The Macon Daily Telegraph* of Jan. 25 says:

"The Bellringers, the Berger Family, together with Sol Smith Russell, deserve bearing with them the honor of having collected the greatest crowd of people that ever attended a matinee in Macon. Ralston Hall was literally packed yesterday afternoon, mostly with ladies and children, and the performance was, in every respect, as good as the usual evening performances. Another good house was present last night. The ladies of the troupe performed with their usual grace and elegance, while Mr. Russell was in his finest mood, producing perfect panics o: mirth among his hearers. His appearance upon the stage is the signal for fun to begin, and by the time he has completed an act, every pair of sides in the hall is aching from excessive laughter. The troupe will leave to-morrow morning. Their first stopping-place will be in Washington.

VARIETY HALLS.

THE METROPOLITAN THEATRE, Wasnington D. C., continues to deserve a goodly share of patronage. The new appearances Jan 26 were Kitty Rowell and Agnes Robertson, vocalists, and the Austin Brothers, song-and-dance men. The departures on Jan. 31 were H. C. Andrews, to Enoch's Varieties, Philadelphia; Ada Freeman and Josie Granger, to Harrisburg. Kitty Rowell closed on same date, but remains in the city. Fred Harris, Fannie Florence, Louise Edwards, Ella Sheldon, Julia Bennett and Clara Moore are billed to appear Feb. 2.

AT THE HOWARD ATHENÆUM, Boston, Mass., there has been little or no change in the first part, the Plantation Minstrels continuing to prove a paying card. Fresh jokes and songs are constantly added, and it continues as attractive as ever. The wonderful Jackley Troupe, who were here last Fall, and who then sprang at once into popular favor, returned to us on Jan. 26, and have renewed their fo mer triumphs. Their remarkable performances are greeted nightly with the heartiest applause. Maffitt and Bartholomew have given us the pantomime of "The Young Recruit," and the picturesque and thrilling series of *tableaux vivants*, entitled "The Comanches," arranged by Mr. Maffitt, stamp him as a character actor of marked talent. On Jan. 31 Louise Bosbell, the Foy Sisters and Billy Aschroft closed. On Feb. 2 J. L. Davis and his troupe of dogs, and Mons. Achille S. Philion, juggler and equilibrist, open. Correspondence dated Feb. 1.

THE CHIEF ATTRACTION at the Theatre Comique, Cleveland, O., is Ling-Look, the Chinese wonder, and Yamadiva, contortionist, who opened on Jan. 26. Among the most striking features of the programme are the "Pathetic Effusions" of Charley Gardner, the bone solo of J. H. Murphy, and the silver jig of Nellie Howard. B. C. Hart and Charley Gardner in their burlesque sleight-of-hand illusions are very funny. Frank Lum as the "Happy Old Contraband" elicited much applause. J. H. Carle opens in Pittsburgh, Feb. 2; Charley Gardner, Claudie Walters and Macey Roadcap go to Buffalo, and Annetti Galletti to Indianapolis, same date. Business only fair.

BEN WHEELER, Miss de Courcy and Master Bennie opened at the Academy of Music, Galveston, Texas, Jan. 18, and Dora Dawron on the 26th.

BRANT'S HALL, Harrisburg, Pa., is advertised to let for variety business.

BILLY FLORENCE, song-and-dance artist and comedian, whose address is care of this office, can be engaged for the tenting season.

AT LANE'S THEATRE COMIQUE, Scranton, Pa., on Jan. 26, John Brandt is his iron jaw business, Florence Bell and Ida Brandt opened. Miss Bell does a fine club-swinging act. She also appears with Ida Brandt in statuary. Mr. Lane closed his season on Jan. 31, and takes his troupe to Rochester, N. Y., for a month, returning to Scranton at the end of that time. The following performers will accompany him: Mlle. Selina, Adelaide Nixod, Clara Wilson, Lillie Linden, Miss Lillie, Dan Luke, George Volna and T. J. Boles, pianist and leader of orchestra..... Business was good the past week at Difenbach's Varieties. A new feature in the minstrel scene was having two clowns in place of end men. Billy Ray and Fulton Myers acted as such and were well received.....Charlie Lee, who was formerly on the variety stage, and is now running a gymnasium, gave an exhibition of muscular development at his place on Feb. 26. Correspondence dated Jan. 30.

BLANCHE AND JOHNNY NICHOLS, specialty artists, are engaged at the Opera-house, Louisville, Ky., where they can be addressed.

MANAGERS are referred to several extracts from the Washington press published in another column, which speak in complimentary terms of Alex. Davis' ventriloquial performances.

THE PEOPLE engaged for the opening of the season at Smith's Opera-house, East Saginaw, Mich., on Feb. 26, are requested to send their lines of business to the proprietor, who also advertises for a violinist who can play baritone in band.

AT THE DOMINION THEATRE, Montreal, Canada, the new faces are the Claire Sisters and Chas. Heywood. The Claire Sisters in their contortion acts are clever, and Maggie Claire shows considerable daring and agility on the flying rings. Chas. Heywood in his female impersonations is good, and in his style, dress, voice and action, thoroughly sustains his character. Attendance good.

STARS, specialty artists and variety performers desiring engagements at Mortimer's Varieties, Philadelphia, Pa., are referred to the manager's card in our business department.

ADAMS AND GORMAN, comedians and specialty artists, are at present performing at Mozart Varieties, Buffalo, N. Y., where they can be addressed.

CHARLES VIVIAN, G. W. Jester and others gave entertainments at Portland, Oregon, Jan. 10, 12, Vancouver 16.

GERMAN & SCRIBNER'S Pictorial and Variety Sensation opened a season at Quebec, Canada, on Jan. 26, with the following company: Maggie Nichols, wire-walker; Alice Mayfield, song-and-dance; James Gaynor, banjoist; the Leopold Brothers, gymnasts; and D. S. Gerry and E. W. Scribner.

MANAGERS desiring to engage the Lisa Weber Burlesque Combination for vacant dates are referred to Miss Weber's card in our business columns.

BENSLEY, aerial horizontal-bar performer, can be addressed as per card in business department.

JENNIE ENGEL, eerie-comic vocalist, advertises that she is prepared to accept engagements from May 5 until July 4.

FRANK E. MARTYN, pianist and musical director, who is at present traveling with Cool Burgess' Company in Canada, will be at liberty to accept engagements after April 1. Managers can address as per advertisement.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, attendance was large during the week ending January 31, although the programme was not distinguished by any remarkable novelty. The ballet of "Zelita" still met with a very favorable reception, the graceful and artistic dancing of Mlles. de Rosa and Rosalie Boniface being the cause of the house into a state of enthusiastic delight. Lester and Allen, Mons. Curry and Mlle. Zittella closed January 31. The Romellis, John and Maggie Fielding, Jule Keen, Irwin Thomas, and Thatcher and Mack open on the 2d of February. The Claire Sisters and the Collyers are underlined.

THE NEW APPEARANCES at Mortimer's Varieties, Philadelphia, on the 26th of January were Mlle. Mazora Arnoldi, Miss Minnie Hall and Miss Lottie Edwards. The attendance was excellent. Mlle. Mazora Arnoldi in her songs-and-dances, and the Misses Minnie Hall and Lottie Edwards in their eccalism, were received with unmistakable signs of favor. The Victorellis, Annie Braddon and the Collyers closed on the 31st ult. The Guy Family, Niblo, Primrose and West, and Young Ajax, are the new faces on the bill for the 2d of February. The Cancan will be revived on the 9th of February, under the direction of Mons. Bland waki.

ADD WEAVER and son, having made a decided hit at Enoch's Varieties, Philadelphia, have been re-engaged for four more weeks, and go from there to the Theatre Comique, Louisville, where they open March 2.

AT ENOCH'S Varieties, Philadelphia, the programme presented during the week ending January 31 was relieved by a very agreeable variety, the new faces being Mlle. Russelle and John Murtz, who executed a very clever double-trapeze act. Other noticeable features were the humorous sketches of Adams and Thomas McIntyre. Mike Kenane's Irish reels, Agnes May's serio-comic songs, Ella La Rue's banjo playing, Clara Gladstone's sentimental ballads, Carrie Duval's Yankee pastimes, Nellie McDonald's specialties, 'Girl of the Period' by Mae de Forreste, and the concluding sketch of 'A Night's Mistake' by Ella La Rue, Agnes May, George Annibal and Thomas McIntyre, constitute the principal features. Gussie Keating and Ada Montrose are billed for the 29th; Baker and Doyle, Joe Moll and Julia Smith for the 2d inst.....There is little or no change to chronicle at the Winter Garden, the entertainments being, as usual, satisfactory, and attendance good."

THE LOUISVILLE (KY.) THEATRE, Day & Hatcher proprietors, was opened on Jan. 26 as a variety and vaudeville theatre. On the opening night, long before the doors were opened, a crowd had gathered before the theatre which completely blocked the street, and it was some time after the commencement of the performance ere they all gained admittance. Twenty-seven hundred tickets were taken at the door, and it is computed that at least three thousand persons witnessed the initial performance, which commenced with a "first" that introduced the entire strength of the company, eight gentlemen and twenty ladies, the former in full-dress evening costume, and the latter in dresses remarkable alone for their brevity. The Leslie Brothers followed in an act on the parallel bars, which were accorded a generous reception. Johnny Nichols next attempted a dance, which failed to give satisfaction. Miss Maude de Leslie sang several serio-comic songs, for which she received applause. She dresses with much taste, and has a fair voice. Ogleby and Arthur were heartily endorsed for their meritorious songs-and-dances. Marsh Adams appeared as Erastus, in a farce entitled "A Squire for a Day," and would have been very good but for his using too broad gags. Mlle. de Grauville, "the lady with the iron jaw," received lavish applause for her wonderful performances. La belle Blanche and Johnny Nichols appeared in a double clog-dance, which was very good. Miss Lulu Delmay, whose name was on the bills, failed to arrive in time to perform on the opening night. A song-and-dance by Miss Amy Lloyd had to be repeated three times. The entertainment concluded with "His Last Legs," Mr. Ned Campbell appearing as Felix O'Callaghan, in which character he made a decided hit. The orchestra, under the leadership of Prof. Schuyler, is both large and good, much better than the average. Mr. Ned Campbell is deserving of great praise for the manner in which he conducts the stage—even on the opening night everything moved very smoothly. The same company remain next week.....We have no new appearances to chronicle at the Vaudeville Theatre, where opposition has not seemed to diminish the size of the audiences in the least. The present company gives a very enjoyable entertainment, many new acts being introduced every week. Cogill and Cooper depart on Jan. 31 for New Orleans, and the de Angelis family for Galveston. Smith and Mack, Polly May and Tim Morris and wife are billed for Feb. 2.....Our managers are justly indignant at the loose manner in which many variety artists treat their engagements. Miss Lulu Delmay, who was engaged as one of the opening company at the new Louisville Theatre, and was heavily billed as one of the leading attractions, has not as yet made her appearance, neither has she given any cause for her non-arrival. Such actions place the managers in an embarrassing position, and certainly reflect no credit on the artist. Correspondence dated Jan. 29.

KYRLE BROWN, the Garretta Children, E. D. Davies, John and Maggie Fielding, Ella Wesner, William Ashcroft, Walters and Morton, and many others, will be included in Tony Pastor's Traveling Company, which is to commence a tour at Trenton, N. J., on April 6.

THE BLISS BROTHERS, Lew Cavana and Emerson and Watts, were the fresh appearances on Jan. 27, at Deagle's Varieties, St. Louis, Mo. The Worrell Sisters were in their second week.

CARRIE ARMSTRONG, Carrie and Frank Lavarnie, Mlle. Emeline and J. H. Larkin began engagements at the Theatre Comique, St. Louis, Mo., on Jan. 26.

MINNIE WELLS, Blanche Forrester, Joe Woods, Tony Benton, John Jenkins, and Frank Sparrow Schmidt the painter were the chief attractions during the past week, at McDaniel's Theatre, Denver, Col.

AT THE GERMANIA VARIETIES, Albany, N. Y., the arrivals on Jan. 26 were Zoe de Forrest and Amanda Archer. Miss de Forrest is a song-and-dance artist of average merit, and made a favorable impression, while Miss Archer displayed a good voice and style in her rendering of several serio-comic songs. Billy Conway left on Jan. 28, and Ollie Wilson and open on Feb. 2 at the Opera-house, both being engaged for the Music Hall scene in "After Dark." On Feb. 2 Dick Berthelon and M. O'Brien open. Biz very good.....The management of the Theatre Comique have no cause to complain of business, which, during the past week has been very satisfactory. Joe Mack and Annie Mack opened on Jan. 26, and are both favorites. Joe is an Albany boy, and an excellent comedian and bone soloist, and Miss Mack is a very modest and pleasing statue artist. In addition, Charley Gleason, James Neary, Fred Wenzel, Alice Gleason and Allie Drayton lent their aid in making up a very enjoyable programme. The departures Jan. 31 are Charley Gleason and Alice Gleason, who open at Stalker's Varieties, Providence, R. I., for one week, and then return here. Joe Mack will manage the stage during Mr. Gleason's absence. On Feb. 2 Ella Arlington, vocalist, will make her appearance. Correspondence dated Jan. 31.

BARNEY REYNOLDS and Miss Lizzie Shelton were married at St. Joseph, Mo., Jan. 29.

MAGGIE MAGUIRE and Cal Manleville are announced at the Temple Varieties, St. Joseph, Mo., for Feb. 2.

VARIETY HALLS in Baltimore, Md., received a fair patronage during the past week. The additions to the Odeon company were Charles Varecke, contortionist; Celia Berry, vocalist; Annie Clare, song-and-dancer; Edward Durand, negro comedian and cloggist, and Joe Allen, Ethiopian comedian and song-and-dancer. All met with approbation. Miss Ella Sheldon, a very popular artist, terminated a lengthy engagement on Jan. 31, and goes to the Metropolitan, Washington, D. C. Ada Wallace is to open on Feb. 2.....Herr Ernest Tribolli, juggler, contortionist and ventriloquist, lately with the Jackley Troupe, is performing at Arbeiter Hall, a German resort on Frederick street.

THE ACCESSIONS to the company at Newton's Varieties, Hartford, Ct., on Jan. 26, were Harry and Nellie Brooks, who were seen to advantage in a musical sketch called "The Soldier's Orphan;" Little Josie, a pleasing serio-comic vocalist; James Carton, Ethiopian delineator, who possesses rare comic ability, and Annie and Andy Hughes, who appeared in an Irish musical sketch entitled "Noran's Birthday," which afforded full scope for the display of their vocal and terpsichorean abilities. Annie Hughes also does a jig, which is worthy of mention for precision of time, variety of steps and style of execution. The departures are Billy Chase and Dan Devere, to Paterson, N. J.; D. S. and Minnie Vernon, to Providence, and Gus Peters and Mlle. Anetta, to New York. The announcements for Feb. 2 are Tommy Granger, Thomas and Heeney, Minnie Baker and Minnie Hall. A private telegram says the latter is dangerously ill at Philadelphia. Correspondence dated Feb. 1.

FRANK KERNS passed through Savannah, Ga., on Jan. 28, on his way to Florida.

AT TOOKER'S VARIETIES, Norfolk, Va., Sam Orme and Tommy Turner opened Jan. 26. Julia Bennett closed on that date and went to Philadelphia. Mollie Russell is to open Feb. 2, and Mlle. Russelle and John Murtz on the 9th.

PITTSBURGH, PA., variety news is reported as follows by our correspondent, under date of Jan. 30: "At the Varieties Theatre the fresh appearances on Jan. 26 were Harry Kernell, Wayne and Lovely, Annie Fox, James D. Kelly and Ned Fox. As John McNamara in 'The Irish Judge,' Kernell was very comical, and in his songs, dances and imitations he proved himself to be a comedian and versatile delineator of uncommon merit. Wayne and Lovely were more than ordinarily successful in their songs-and-dances, and after responding to a double encore were forced to retire, in consequence of the garments of one of the gentlemen becoming demoralized. Annie Fox is pretty, has winning manners, but on this occasion her selections were somewhat unpopular, and her voice was not so skillfully managed as it was when she sang here some months ago, yet the lady was recalled. Mr. Kelly is a fair actor, and Mr. Fox a clever comedian. G. W. Herman, W. C. Turner, H. W. Williams and Miss Emma Ellinger acted in 'The West Point Cadet.' Miss Fannie Florence did a character dance. James W. Ward performed 'A Flight to the Clouds' and feats of juggling. Fred D. Harris gave a budget of songs. Flora McDonald was seen in Scottish character songs-and-dances, and Master Fox, Turner, Kelly and Herman appeared in other acts, all of which met with favor, the entertainment concluding with the melodrama of 'The Indian Brave's Revenge,' with H. W. Williams in the leading part. The theatre was well filled. On February 2 Sig. Farrara, Miss Lizzie Stemple, and John H. Carr will appear.....Miss Blanche Selwyn, who is well and favorably known to the readers of THE CLIPPER as a character vocalist; Minnie Grey, a sprightly and pleasing vocalist, and the Guirado Brothers, graceful and daring gymnasts, were the additions to the company at Frost & Aims' American Theatre on the 26th. The performance commenced with the burlesque of 'Blackeyed Susan, with L

TERMS.

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Miscellaneous and Sporting advertisements, 20 cents per line for each insertion.
Extracts from other papers, incorporated in news departments, 50 cents per line.
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FRANK QUEEN, Ed. and Proprietor,
CLIPPER BUILDING, Centre and Leonard streets, N. Y.

AMUSEMENTS.

MISS JENNIE ENGEL,
AMERICA'S SERIO-COMIC VOCALIST,
Having respectfully declined propositions to travel the coming Summer, will accept of engagements from MAY 5 to JULY 4. Address care of
45-1t PASTOR'S OPERA-HOUSE, New York.

NOTICE
TO CIRCUS MANAGERS.
MRS. PATTERSON,
Principal Rider and Tight-rope Artist
Of Newsome's Circus, England, can be engaged for the tenting season. Also, JOHNNY PATTERSON, Hibernian Clown and Musical Woman. Address
45-1t* NEWSOME'S CIRCUS, Liverpool, Eng.

W. RICHTER'S MUSEUM.—500 RARE BIRDS, ANIMALS AND SERPENTS, put up in the most substantial and desirable shape to travel with circus, by rail or wagon. Can be bought cheap or rented reasonably. All new, and beats them all for a museum. Refer to J. M. French or J. E. Warner. Address W. RICHTER, Bay City, Mich.
45-3t*

TO ALL WHOM IT MAY CONCERN. Many Variety performers who have appeared at Acker's Varieties the past season were greatly disappointed on reaching Troy, N. Y., and seeing the establishment. For the information of those who have never appeared there, I would state that Mr. Acker keeps a LAGER BEER SALOON, and in the rear of his place has built a large wooden building, without plaster or ceiling, which is called "Acker's Theatre." The entrance to the same is through the saloon. This establishment must not be classed with Sinn's Front-st. Theatre, Baltimore; Fox's, Philadelphia; or Shelby's Comique, Buffalo. Troy correspondent NEW YORK CLIPPER. N. B.—There is an excellent opening in Troy for a first-class manager to establish a well-conducted variety theatre. 45-1t

LITTLE EDDIE MOORE will write a new farce, arranged for two only. Address him care New American Theatre, Philadelphia, Pa. 45-1t*

HAVING ENGAGED WALTER FENTON for Leading Business in my dramas of "Netta" and "The Female Spy," and found him to be a very fair actor and a gentleman in every way, I cordially recommend him to all managers for employment. J. WARREN LENTZ, Dramatic Author. Mr. Fenton can be engaged as Walking Gent, by responsible managers only. Address care of CLIPPER Office. 45-1t*

SIGNOR J. CARDELLA,
The celebrated ballet-master, can be engaged by responsible managers. Cardella is at present the best in the country. He arranges in the same style as the late De Costa. Address No. 38 North Front st., Baltimore, Md., or COL. T. ALLSTON BROWN.
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PITTSBURGH EVENING CHRONICLE, JAN. 27, 1874.
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